

THE
VIOLA
D'AMORE

by HARRY DANKS



Bois de Boulogne 1976



(frontispiece)

Plate 1: Bohemia c1750

The Author with a 7/7 viola d'amore by J U Eberle, Prague

(See pages 56, 86 and 91)

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Preface

THE VIOLA D'AMORE has never attracted the attention and adulation that have become the prerogative of the violin and, while it would be untrue to say that it is a forgotten instrument, it has nevertheless received scant attention over the years from player, scholar and composer.

The following pages are offered in the belief that a compilation of detailed information relating to the viola d'amore is therefore long overdue - though the field of study and research in any given subject is never fully exhausted, and this publication claims only to be as complete as its author could make it.

It is my intention to present a history of the viola d'amore with the observations and conclusions of the early scholars, together with a list of violas d'amore extant today and their makers.

A list of music incorporating the viola d'amore can never be complete - this is a field for future exploration - however, that which is known to the author is offered in the fervent hope that others will add to the following contents.

As a student of the viola d'amore, and completely captivated by it, for some 30 years, my credentials for presenting the following pages run parallel with those of David Boyden, who writes in the Preface to his *History of Violin Playing*

The only proper way to approach the 'why' of our subject is through an organic study of the violin as an instrument, the music written for it, and the questions germane to playing it.

The 3 most interesting conclusions I have come to are:

- 1 The viola d'amore evolved in Germany, in two forms: in the north, as an instrument of 5 wire playing strings only, before 1679; and in the south - approximately at the same time - an instrument either of viol or multiple-bouted outline, with generally 6 playing and 6 sympathetic strings. Both north and south forms evolved from the viol family.
- 2 An extensive and interesting repertoire exists for the instrument - some 283 titles are listed in Appendix 1.
- 3 Only about half its repertoire was composed in the 18th century: about a third was written after 1880.

The assistance of Fritz Egger (Basel), Myron Rosenblum (New York), and Emil Seiler (Freiburg) in obtaining primary sources for my research has been most valuable, and I would like to thank them for this.

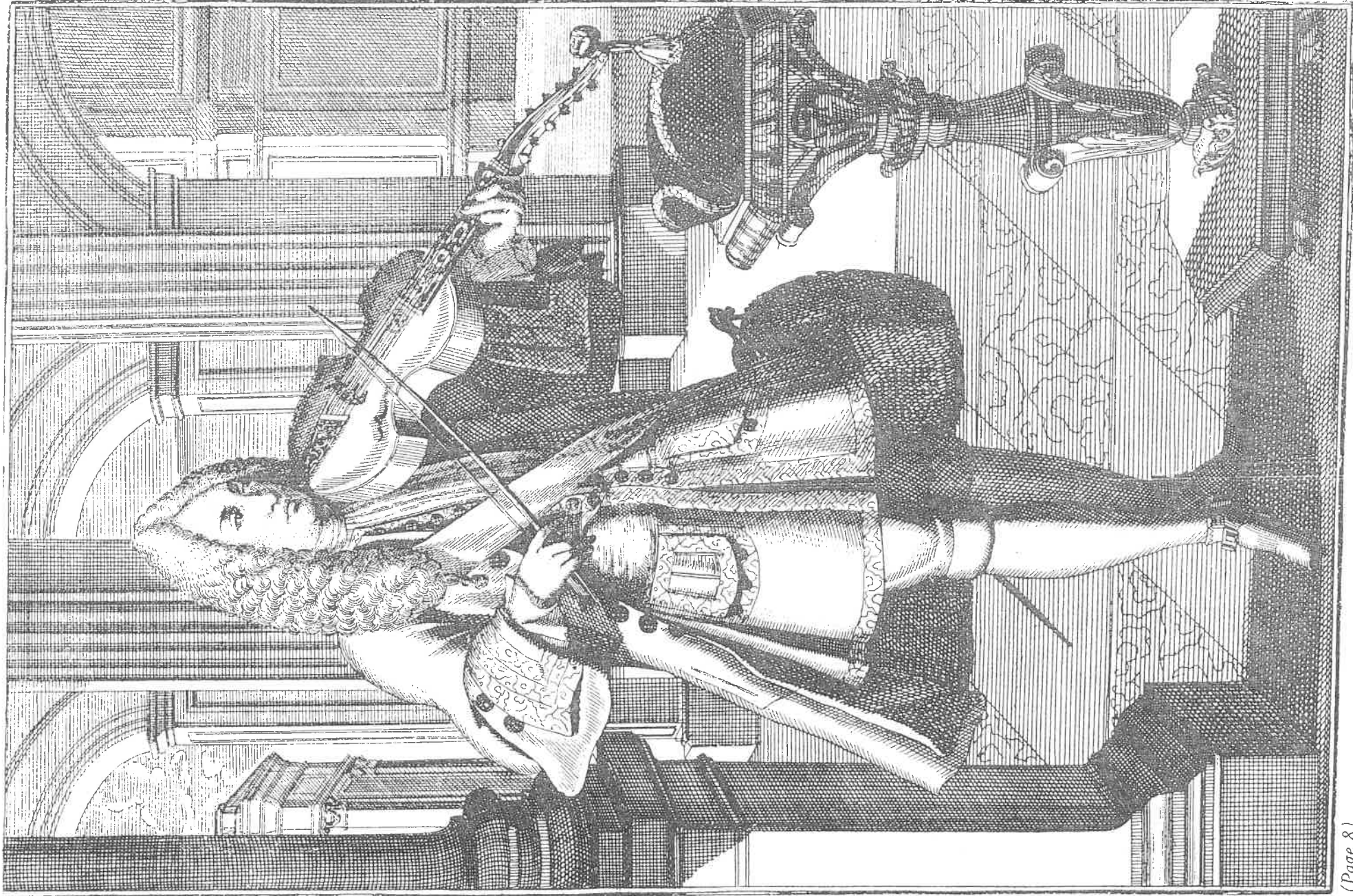
CONTENTS AND ILLUSTRATIONS

<i>Plate 1: Bohemia c1750 The Author with a 7/7 viola d'amore by J U Eberle, Prague (See pages 56, 86 and 91)</i>	<i>frontispiece</i>
Preface	5
<i>Plate 2: Germany 1700-25 Engraving of a 6/6 viola d'amore from Weigel, Musikalisches Theatrum (Nuremberg n.d.)</i>	8
1 Early history from 1618 to 1800	9
2 Development of instruments and music	50
3 The English Violet	59
4 The 19th century and a revival	62
APPENDICES	
1 Music for the viola d'amore	71
2 Makers of the viola d'amore	86
3 Players of the viola d'amore	99
4 Attilio Ariosti's Six Lessons for the Viola d'Amore	103
Index	117
PLATES 4-15	118-128
<i>Plate 4: Austria 1673[?] 7/7 viola d'amore by Bichler/Pichler, Hallein, Salzburg (Museum Carolino Augusteum, Salzburg) (See page 16)</i>	
<i>Plate 5: Germany 1714 6/6 viola d'amore by J C Weiss, Halle</i>	
<i>Plate 6: Austria 1727 7/12 English Violet, 91 x 26cm, by M Griesser, Innsbruck (Commune di Bologna) (See page 92); and another EV strung 7/16 c 1727 by an unknown maker (Copenhagen Museum)</i>	
<i>Plate 7: Italy 1727 41 x 18.5/12/23cm outline, with bridge, fingerboard and tailpiece, reduced 50% from viola d'amore plans attributed to Antonio Stradivari. The Cremona Museo Civico labels suggest this was an instrument 'a dodici corde ... probabilmente dei figli' (See page 23)</i>	
<i>Plate 8: Germany 1730/1 6/6 viola d'amore by Maximilian Zacher, Breslau (Staatliches Institut für Musikforschung, Berlin); and two views of 7/7 viola d'amore by Johann Michael Stirtzer, Breslau 1731 (Property of M Rosenblum) (See page 99)</i>	
<i>Plate 9 Bohemia 1738 (left) and 1740 Two 7/7 violes d'amore by J G Hellmer (Narodni Muzeum Prague) (See pages 86 and 93)</i>	
<i>Plate 10: Bohemia 1732 (left) and 1744 Two 7/7 violes d'amore by J U Eberle, Prague (Narodni Muzeum, Prague) (See pages 86 and 91)</i>	
<i>Plate 11. Italy 1753 7/7 viola d'amore by Gasparo Piatellini, Florence</i>	
<i>Plate 12. Bohemia 1750 (left), 1758 (2 centre) and Austria 1763 Head of author's 1750 7/7 viola d'amore, and 1758 Narodni Muzeum no. 473E, by J U Eberle, Prague (See pages 86 and 91); and 7/7 viola d'amore by Simon Joh. Havelka, Linz (Staatliches Institut für Musikforschung, Berlin) who worked also in Prague (See page 93)</i>	
<i>Plate 13 Bohemia 1769 and 1782 (right) 7/7 violes d'amore by Thomas Hulinzky, Prague (Narodni Muzeum, Prague) (See pages 87 and 93)</i>	
<i>Plate 14: Italy 1786 6/6 viola d'amore by L Storioni, Cremona (length 69, soundbox 39 x 16.5-13-20.5 wide (from top), string vibrating length 36cm) (Musée Instrumental du Conservatoire National Supérieur de Musique, Paris) (See page 98). Scotland 1786 Sultana by Ruddiman (p. 35). England (London) 1919 7/7 viola d'amore by George St George, London, labelled 'The Head is My Portrait' (Property of L H Lock, Haslemere, Surrey) (See page 92)</i>	

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(Page 8)

Plate 2: Germany 1700-25 Engraving of 6/6 viola d'amore from Weigel, Musikalisches
Theatrum (Nuremberg n.d.)

1 Early history to 1800

References to titles in the Bibliography are given as author and publication year
Instrument stringing is given as playing strings followed by sympathetic strings: eg 6/6
All measurements are in centimetres unless otherwise specified

JOURNAL SUMMARY

- 1618-19 Michael Praetorius *Syntagmatis Musici* Vol.2 'Organographia' (Wolfenbuttel). Mentions use of sympathetic strings on a viol.
- 1626 Sir Francis Bacon *Sylva Sylvarum* - an English reference to the same features as Praetorius.
- 1661 John Playford's *Musick's Recreation on the Viol, Lyra Way*. Description of the use of sympathetic strings on a Lyra Viol.
- 1679 John Evelyn's Diary. The first printed reference to the viola d'amore.
The use of Scordatura on the violin. Nicola Matteis the violinist.
- 1687 Daniel Speer *Grund-richtiger Unterricht* (Ulm). The first German writer to mention the viola d'amore.
- 1644-1704 Heinrich Ignaz Franz Biber composes music influencing string playing and the viola d'amore.
- c1690 Attilio Ariosti's Cantata for voice, viola d'amore and continuo.
- 1697 J H Wilderer's opera 'Il Giorno di Saluto' (Dusseldorf). The first record of the viola d'amore in opera.
- 1703 Sebastien de Brossard *Dictionaire de Musique* (Paris). Mentions use of wire strings on the viola d'amore.
- 1706 M H Fuhrmann *Musikalisches Trichter* (Frankfurt).
Wire strings on the viola d'amore.
Thomas Baltzar the violinist.
- 1707 Attilio Ariosti's opera 'Marte Placato' (Vienna) includes viola d'amore.
- 1713 Johann Mattheson *Das Neu-eröffnete Orchestre* (Hamburg). A more detailed description of the wire strings on the viola d'amore than previous writers.

- 1715 Johann Christoph Weigel's *Musicalisches Theatrum* (Nuremberg) provides the first pictorial evidence of sympathetic strings.
Craftsmen are now at work in Salzburg, Augsburg, Passau and Munich.
- 1716 Dr Charles Burney reports Attilio Ariosti playing the viola d'amore in London.
Antonio Stradivari produces first plans for a viola d'amore.
- 1717 Press announcements of London concerts that include the viola d'amore.
Further craftsmen make instruments.
- 1719 Kaspar Kasmir's Schweizelperg's opera 'Lucretia die Keusche Romerin' (Baden-Durlach) uses the viola d'amore, with a viola da gamba, in an obligato during Lucretia's 'Lamento'.
- 1723 Filippo Bonanni's *Gabinetto Armonico* mentions the use of sympathetic strings.
- c1724 Publication in London of Attilio Ariosti's *Six Cantatas and Six Lessons*.
- 1732 J G Walther's *Musikalisches Lexicon* mentions the viola d'amore.
- 1738 Johann Philipp Eisel's *Musicus autodidactus* (Erfurt) contains the first practical instructions for playing the viola d'amore.
- 1740 Huberti *New Method for the Viola d'Amore* (Vienna).
- J S Bach (1685-1750) uses the viola d'amore.
- 1752 The viola d'amore is played in Scotland.
- 1756 Leopold Mozart's *Versuch einer gründlichen Violinschule* (Augsburg) mentions the viola d'amore.
- 1782 Milandre *Method Facile pour la Viole d'amour* (Paris) - the first French printed tutor for the viola d'amore.
- 1789 F A Weber's article in *Musikalischer Real-Zeitung* (Heilbronn) gives an opinion of a player and scholar towards the end of the 18th century.
- 1790 Johann Georg Albrechtsberger's *Grundliche Anweisung zur Composition* (Leipzig). An observation of a late 18th century scholar on the viola d'amore.
- c1800 Decline and neglect of the viola d'amore.

INTRODUCTION

In outline and shape the viola d'amore (French *viole d'amour*, German *Leibesgeige*) claims affinity with the family of viols, with its flat back, sloping shoulders, and six or more playing strings. But whereas the fingerboard of the viol is fretted - which results in that unmistakable soft and reedy tone colour - the viola d'amore does not use frets, and the fingerboard is unfretted. But the table and back of the viola d'amore finish flush with the ribs, as does that of the viol.

The viola d'amore is played underneath the chin, violin fashion. Its distinctive sound results from two sets of strings, one above the other. The upper set of (usually) 6 or 7 playing strings is played on with a bow that is slightly lighter in weight than the violin bow.

The second lay of strings are of brass and steel, and run from the base of the instrument through small holes drilled in the bridge, continuing beneath the fingerboard through a hollow made in the neck, finally emerging at the rear of the pegbox, to be attached to tuning pegs. These are 'sympathetic' strings, which are not touched by the bow, but resound and vibrate when the upper strings are played, giving the instrument its distinctive tone colour: a clear, ringing, but soft, silvery quality. The number of sympathetic strings usually coincides with those of the playing strings - though there are variations to this. 12, 14 or more strings require an equal number of tuning pegs and a pegbox to accommodate them must of necessity be larger than that of the violin with its 4 strings.

Craftsmen of the viola d'amore appear to have lavished their complete skill on some of the models available for all to see in the various collections around the world today, and the pegbox is invariably the culmination of the luthier's art. This is normally surmounted by a carved head, the traditional one being that of a blindfold cupid, which lends strong support to the name of the instrument - viol of love - though another school of thought considers the viola d'amore to be of Eastern origin, and that through the years viol d'amore is a corruption of either 'Viola da More' or 'Viol of the Moor'.

Fetis in his *History of Music* attributes the origin of the instrument to the Arabs: he thought their instrument the *Kemanegh roumy*, closely resembled the viola d'amore with its sympathetic strings. The soundholes, which are known as the flaming sword, lend strong support this theory, this shape being a symbol of Islam. Some instruments also have a rosette cut in the table, positioned just below the end of the fingerboard: not only does it add an attractive decoration, but the larger sized instruments benefit in sound.

The distinguishing feature of the viola d'amore - the sympathetic strings - is also the enigmatic one, because the early models may not have had any: but when they were added it is difficult to state with certainty. Curt Sachs, an authority in his field of research into early music and the instruments, states in his *History of Musical Instruments*

The sympathetic strings are the principal trait in this picture. It happens however that they were a late acquisition and not at all characteristic of the instrument called viola d'amore by the generation before Bach and Handel.

Where did they come from, and what influence prevailed to bring about their introduction to the viol? They were certainly introduced quite early in the 17th century, but not on an instrument we know today as the viola d'amore.

MIDDLE EASTERN INSTRUMENTS AND SYMPATHETIC STRINGS

When Elizabeth I granted a Royal Charter to the East India Company in 1600 for trading purposes with India, routes unknown before were opened up and contacts made with all walks of life in the new continent. This also brought contact with Turkey, Persia, and

other Eastern countries. It is therefore not inconceivable to believe that musical instruments also travelled back to England, in company with silks and spices.

The range of middle eastern instruments possessing sympathetic strings is large and complex, demanding specialist detailed study to appreciate and understand their influence on western instruments. Hayes 1930 deals with the early viol and its relation to the Arabic instruments of 1600 onwards, and points to the development of the viol from this source. This theory has been a popular one. Fétis thought the viola d'amore derived from the Arabic instrument 'Kemangeh roumy' (Kamanza rumi).

PRAETORIUS 1619

Emphasis is being placed on sympathetic strings, as it must be when dealing with the viola d'amore - they are the outstanding characteristic of the instrument. Some scholars in the past have been confused concerning the timing of their introduction to west Europe, and the quotation below from Praetorius has often been misread giving the information as meaning the birth of the viola d'amore in England.

Zezo ist in Engelland noch etwas sonderbares darzu erfunden / daß unter den rechten gemeinen sechs Saitten / noch acht andere Stälene und gedrehte Messings-Saitten / vff ein Messingen Steige (gleich die vff den Pandorren gebraucht werden) liegen / welche mit den Obersten gleich und gar rein eingezimmert werden müssen. Wenn nun der obersten dermern Saitten eine mit dem Finger oder Bogen gerühret wird / so resonirt die vnterste Messings- oder Stälene Saitten *per consensum* zugleich mit zittern vnd tremuliren, also / daß die Lieblichsten der Harmony hierdurch gleichsam vermehret vnd erweitert wird.

Now in England something new and strange has been invented that, to the effect that under the usual 6 strings another 8 strings made of steel or twisted brass are lying on a bridge, which have to be accurately tuned to the same pitch as the upper strings. If one of the upper gut strings is touched by finger or bow, the lower brass or steel strings resonate *per consensum*, trembling and quavering so that thereby the sweetness of the harmony is increased and enlarged.

This is a colourful description of the use of sympathetic strings on a viol that Praetorius had heard of, but it was not the viola d'amore but a type of lyra viol - a larger instrument than the viola d'amore, that was played between the legs, as were all the other viols da gamba. To suggest, as some writers have done, that the viola d'amore began in England, is quite wrong: sympathetic strings on a bowed instrument were certainly known, but it was not the viola d'amore.

BACON 1626

Sir Francis Bacon, one of Englands first scientists, refers to the same sympathetic strings as Praetorius, in his *Natural History, Sylva Sylvarum* published in 1648 many years after his death in 1626.

It was devised, that a Viall should have a Lay of Wire Strings below, as close to the Belly as a Lute; And then the Strings of Guts mounted upon a bridge, as in Ordinary Vials; To the end that, by this means, the upper Strings stricken, should make the lower resound by Sympathy, and so make the Musick the better; which, if it be to purpose, then Sympathy worketh well by Report of Sound, as by Motion. But this device I conceive to be of no use, because the upper Strings, which are stopped in great variety, cannot maintain a Diapason or Unison with the Lower, which are never stopped. But if it should be of use at all, it must be in Instruments which have no stops as Virginalls or Harps, wherein triall may be made of two Rowes of Strings, distant the one from the other.

Sir Francis was not very confident that the lower sympathetic strings would be of use when notes played on the upper strings were other than the open strings. This is not so in the case of the viola d'amore, though it has to be admitted that the resonance is better when the open strings are not stopped.

PLAYFORD 1661

Thirty five years after the publication of Sir Francis Bacon's *Sylva Sylvarum* the English music printer and publisher John Playford offers his version of the use of sympathetic strings on a viol in the preface to *Musick's Recreation on the Viol, Lyra-way*.

The Lero or Lyra Violl is so called from the Latin word, Lyra which signifies a Harp. This way of playing on the Violl is of Late Invention, an Imitation of the Old English Lute or Bandora whose lessons were prikt down by certain Letters of the Alphabet upon Six Lines or Rules; which 6 lines did allude to the 6 course of strings upon those instruments as they do now unto the 6 strings of the Violl. The First Authors of Inventing and Setting Lessons this way to the Violl was Mr Daniel Farrant, Mr Alphonso and Mr John Coperario alias Cooper. The first of these was a person of such Ingenuity for his several Rare Inventions of Instruments as the Poliphant and the Stump which were strung with Wire; and also of his last, which was a Lyra Violl, to be strung with Lute Strings and Wire strings, the one above the other, the Wire Strings were conveyed through a hollow passage made in the Neck of the Violl, and so brought to the Tail thereof, and raised a little above the Belly of the Violl by a bridge of about $\frac{1}{2}$ an inch. These were so laid that they were equivalent to those above and were Tun'd Unisons to those above, so that by the striking of those Strings above with the bow, a Sound was drawn from those of Wire underneath, which made it very Harmonious. Of this sort of Violls, I have seen many, but Time and Disuse has set them aside.

The foregoing extracts from the writings of Praetorius, Bacon and Playford obviously refer to a lyra viol adapted to take a set of wire resonating strings. But as Playford records in 1661, the Viol with resonating strings was out of fashion, after a mere 42 years of existence. New styles were emerging at this time - particularly in England, where the new monarch Charles II brought fresh ideas of music and court entertainment. Samuel Pepys was in the Abbey on Coronation day (23 April 1661) and wrote

I took a great deal of pleasure to go up and down and look upon the ladies and to the music of all sorts, but above all, the 24 violins.

These '24 violins' - in fact an orchestra including 6 alto and 6 tenor violas (Boyden 1968) - were in contrast to the previous use of viols, which very quickly faded and made way for the violin family. This does not necessarily prove a point for the introduction of sympathetic strings - simply a case of improved instrumental technique and a desire for different tonal effects. This is very much proved 18 years later by the diarist John Evelyn.

EVELYN 1679

From Praetorius 1619 to Playford 1661 is 42 years - yet in that small span of time Playford claims that sympathetic strings on the Lyra Viol were out of fashion. Writers previous to Playford mention sympathetic strings, but not on the viola d'amore, and it is the diarist John Evelyn who first records the instrument. Writing on 20 November 1679 he reports

I din'd at the Master of the Mints with my wife, invited to heare Musique which was most exquisitely performed by 4 of the most renowned Masters, Du Prue a French-man on the Lute, Signor Batholomeo Ital. on the Harpsichord & Nicolao on the Violin, but above all for its sweetness & novelty the viol d'Amore of 5 wyre-strings, plaied on with a bow, being but an ordinary Violin play'd on Lyra way by a German, than which I never heard a sweeter instrument or more surprizing.

Evelyn was evidently impressed by the sound of the viola d'amore. He was a musician, being a player of the viol and lute, and sufficiently knowledgeable to distinguish and appreciate a new musical invention. He was also in the privacy of the household of a gentleman of the period, with every facility and opportunity for giving the new instrument a thorough examination. With his unique style and experience of recording all that interested him, coupled with our present knowledge of a viola of many strings, both playing and resonating, it is surprising that Evelyn omitted any reference to sympathetic strings, saying simply 'the viol d'Amore of 5 wyre-strings plaied on with a bow, being but an ordinary Violin play'd on Lyra way'. It may be assumed that the instrument did not possess sympathetic strings.

Evelyn was sufficiently perceptive to notice the Lyra way of playing the viola d'amore, a style of playing and tuning a viol that England had known many years previous to 1679.

It involved tuning the strings relative to the key of the music to be performed, permitting the easier use of double notes and chords and extending the range and variety of tone colour. Today the system of Lyra tuning creates some difficulties for the violinist nurtured on tuning the four strings of the violin in fifths, and left hand technique is at first disoriented.

During John Evelyn's period string players were making the transition from the viol - with 6 strings tuned in 3rds and 4ths, and played held between the knees - to the violin, of 4 strings tuned in 5ths, and played beneath the chin. In spite of this revolutionary method of playing a string instrument, the traditional left hand technique of the viol would be a good preparation for Scordatura on the 4 string violin.

Left hand technique based on 4 strings tuned in 5ths, and which involves the use of the 4 fingers in a regular set fashion, was little known to the string player of John Evelyn's day; and, even with his limited technique, it is my belief that he would have accommodated scordatura more easily than a modern violinist, should he be called upon to alter the 4 strings of his violin. Today string players enjoy the benefit and experience of all those years, and do not require scordatura.

The violinist Nicolao, mentioned by Evelyn, was Nicola Matteis, an Italian who arrived in London around 1670, and created a great impression by his playing (North c1728).

ROUSSEAU 1687

Jean Rousseau's *Traité de la Viole* (Paris) mentions the use of wire strings on a viol:

People in former times sometimes strung their viols with strings made of wire. This can be noticed in the passage by Jules Boulanger which we cited before, where we realise from the word 'aes' that the strings were made of wire. Father Kircher says that the English viols were formerly strung with similar strings, and one can still see today a type of Dessus de Viole with wire strings, called a Viole d'Amour, but it is certain these strings have a nasty tone under the bow, and give a very acid sound. For this reason the French have never used such strings - although some have wished to try them - and they have tried everything possible to bring this instrument to its present perfection.

Father Kircher was of course Athanasius Kircher, born in 1602 in Fulda, about 100k north-east of Frankfurt. He eventually settled in Rome, where he died in 1680. His *magnum opus* was *Musurgia Universalis*, published in Rome in 1650, and given a translation into German in 1662. He was a prolific writer on many subjects, and has much to say on instrumental music, though it has been suggested that he borrowed from a number of writers. His comments on instrumental music bear a resemblance to those of Mersennus, who wrote the same in 1636 in *Harmonie Universelle*.

SPEER 1687

Sonsten seynd noch bekandtlche Violen : Viol de l. Amor, welche theils mit stählernen Saiten doppelt in unisono bezogen wird ; theils auch dármerne Saiten hat/ und in viel verstimmten Sachen gebraucht wird/ dessen Corpus wie eine Braz, doch nicht so lang/ aber der Boden und Decke drey quehr Finger in der Höhe zu stehen kommt.

Apart from that are further known viols: *Viol de l'amor* which is strung partly with steel strings doubled in unison, partly also gut strings in many tunings. The body is like that of a *Braz*, though not as long - and the back and the table are 3 fingerbreadths apart.

The reference to steel strings doubled in unison is one that requires serious consideration, for while double strings on a plucked instrument work and respond well, this writer cannot imagine double playing strings close together reacting to a bow. Also the width of the fingerboard to accommodate 6 strings doubled would create problems for the left hand technique.

Could it be that Daniel Speer had either seen an instrument with some type of sympathetic string, or had he knowledge of the existence of such a system?

In the Museum Carolino Augusteum at Salzburg is a viola d'amore made by Marcel Bichler (sometimes spelled Pichler). This instrument has 7 playing and 7 sympathetic strings, and contains a label giving the date as 1673 (PLATE 4). To the best of my knowledge and belief, and that of my colleague in Basel, Fritz Egger, an authority on the subject, this is a genuine viola d'amore of this period. Bichler worked at Hallein barely 10k south of Salzburg.

INFLUENCE OF BIBER

An outstanding figure in the history of the violin is Heinrich Ignaz Franz Biber (1644-1704) - a virtuoso on the instrument, and a scholar who developed the art of scordatura to its highest peak.

Much has been written elsewhere concerning Biber, so a detailed study of him here would be superfluous: suffice it to say that most of his life was devoted to the service of the Prince Archbishop of Salzburg in that city.

Music for the viola d'amore prior to Biber is not available: to the present day none is known, and it was he who first wrote for the instrument in a definite form. This was a Partita in C minor for 2 violas d'amore and continuo, printed without date at Nuremberg.

Biber was an ideal combination of virtuoso string player and composer. The Partita clearly indicates he was a player of the viola d'amore: he exploits the 2 violas d'amore admirably, as only a scholar and student of the instrument possibly could. Considering the period during which it was written, and the non-existence of any set styles or standards of playing the viola d'amore, it is a remarkable work.

It is interesting to note that Evelyn in 1679 writes of 5 strings only; and neither Rousseau nor Speer give any number in 1687. Yet Biber advises a C minor chord tuning for six strings (C G C E flat G C).

By the year 1673 when the Bichler viola d'amore was completed, Biber would have been 29 years of age. In spite of probably a number of ponderables, I cannot resist the coincidence that luthier and composer-player resided a few kilometres apart, and must have known each other.

ARIOSTI'S c1690 CANTATA

The cantata 'Pur alfin gentil viola' for voice, viola d'amore and continuo by Attilio Ariosti has been commented on several times by musical scholars, and the period c1690 has become the accepted date of its composition. (The one known manuscript is in the Hessische Landes und Hochschulbibliothek at Darmstadt, Mus ms 1046/12, but this does not disclose a date.)

At the age of 22 Ariosti entered the monastery of St Maria in Bologna (1688). Five years later he was appointed organist to that city. It has been assumed that the Cantata belongs to this period, which, if true, places it among the first pieces of music to be written for the viola d'amore.

The work is in the key of C minor, but no indication of any suggested tuning for the strings of the viola d'amore is given. The writing for the instrument is quite full and florid, with many double notes, a few 3 part chords and one 4 note chord of C minor which suggests the open strings of the instrument and the tuning.

It has been suggested that Ariosti wrote the Cantata for a 6 stringed viola d'amore. It is my opinion that he had a 4 string instrument in mind, or possibly one with 5 tuned to the chord of C minor (C E flat G C, with a low G in the case of 5 strings).

Two modern editions are available: one by Louis van Waefelghem (Durand, Paris) which is quite unreliable because of the omission of 206 bars of music - an allegro in 3/8 time for both voice and viola d'amore, finally returning to the opening statement as a coda to the whole work. Also Waefelghem transposed the work into B minor to suit the modern tuning of D major or minor. The other arrangement is by Werner Gohre (Paul Gunther, Leipzig) who also transposes, but at least includes the whole work.

WILDERER'S 1697 OPERA

J H Wilderer's opera 'Il Giorno di Saluto', produced in Dusseldorf, appears to be the first recorded use of the viola d'amore in opera. Wilderer was an organist to the Elector Palatine at Dusseldorf, and then Mannheim, where he succeeded to the position of Kapellmeister.

He wrote several operas, and in 'Il Giorno di Saluto' he included the viola d'amore in an obligato role to the voice.

This could have been played just as easily on the violin - there are no double notes or any left hand difficulties - but Wilderer was seeking the viola d'amore's distinctive tone colour.

BROSSARD 1703

At the turn of the century Sebastien de Brossard produced a fairly comprehensive *Dictionnaire de Musique*, and though he gives only slight mention of the viola d'amore, it is clear that he is talking of strings of steel:

Viola d'Amor. That is to say, Viole d'Amour. This is a kind of high Viole which has 6 strings made of steel or brass like those of the Clavecin, and which are made to sound with a bow as a rule.

This produces a silvery tone which is very agreeable.

Rousseau in 1687 thought the wire strings gave a nasty tone under the bow: 16 years later Brossard finds them agreeable.

FURHMANN 1706

Viol di Lamour is a Geige with wire strings, and is played tuned in various ways, and sounds best of all in the quiet of the evening.

Musikalisches Trichter (Frankfurt) continues these references to wire strings and many tunings. The above was written many kilometres away from Evelyn in London, Rousseau in Paris, Speer in Ulm and Brossard in Paris - but not too far from Wilderer in Dusseldorf. That scordatura was well established there can be little doubt; and it may be that these instruments of wire playing strings, with possibly one for the lower register, were without sympathetic strings, and were forerunners of the viola d'amore we know today. Scordatura on the violin seems to have been developed more by German string players: an early evidence of this is again recorded by John Evelyn, who wrote in his Diary for 4 March 1656

This night I was invited by Mr Roger L'Estrange to hear the incomparable Lubicer on the violin. His variety on a few notes and plaine ground with that wonderful dexterity was admirable.

This was Thomas Baltzar from Lübeck, whose mastery of the violin was much in advance of the English players. Two years later (1658) Baltzar was in Oxford, and played before a special gathering of musicians. Roger North writes c1728 of the occasion in *The Musickall Grammarian*:

The use of the violin had bin litle in England except by comon fiddlers. In consorts the chest of viols

with an organ were the chief suppellectile and seldom wanted in a musical family. But I must observe that the masters never trusted ye organist with his thro base, but composed his part. One Baltazar a Swede, about ye time of ye Restaurartion came over, and shews so much mastery upon that Instrument that gentlemen, following also ye humour of the court, fell in pesle mesle, & soon thrust out the treble viol, and not without ye greatest reason, for the former hath of ye Latter multiple advantages. Baltazar had a hand as swift as any, and used the double notes very much but altogether his playing compared with our latter violins was like his coutry rough and Harsh. But he often used a lira manner of tuning and hath left some neat lute-fashioned lessons of that kind & also some of his rough pieces behind him.

ARIOSTI'S 1707 OPERA

During 1697 Ariosti went to the Berlin court of the Elector of Brandenburg, where a great effort was being made to establish a new centre of Italian music and musicians. Sofia Charlotte surrounded herself with Italians, and quickly Ariosti became a firm favourite. He also became involved in intrigue over the possible marriage to a lady in waiting to Sofia Charlotte who by now had become Queen of Prussia.

The church in Italy demanded the return of Ariosti, and a protracted correspondence took place between the Berlin Palace and high church officials in Italy. There is little doubt that Ariosti was a firm favourite at the court, and his presence there was much desired. However he was forced to relent, and on 13 June 1703 he sent a letter of obedience to Bologna, promising an early return.

He left Berlin and called at Vienna, where again opera claimed him, and the return home was delayed even more - in fact he stayed long enough to produce a number of operas.

One in particular - 'Marte Placato' - was staged in 1707, and the viola d'amore is included in the score, in an aria in which either the viola d'amore or the chalamaux clarinet double on the vocal line, also playing the melody line in the introduction and finale. It is a simple single line melody that could have been played on the violin or viola - and even then on 3 strings of the instrument - but again it may have been a colour that Ariosti was seeking.

MATTHESON 1713

Mattheson's Hamburg *Das Neu-eröffnete Orchestre* gives a more detailed description of the wire strung viola d'amore than previous writers:

The lovely viola d'amore (Gallic *viol d'amour*) deserves its beautiful name, for it expresses much languishment and tenderness. It has 4 strings of brass or steel and 1 string, the 5th, of gut. It is tuned

in C minor, and sometimes to the C major, chord. It is better if it is tuned like a proper violin, as all kinds of music can then be played: otherwise it requires much study, and some music cannot be played at all. Its sound is argentine or silvery, and exceptionally agreeable and sweet. It is a pity that its use is so limited.

Mattheson is certainly speaking with experience of the instrument: he heard it in the opera house at Hamburg during the reign of Reinhard Keiser. In the operas 'Desiderius' (1709) and 'Friedenpost' (1715) Keiser used the viola d'amore in obligati to the voice.

Mattheson also used the instrument first in his operas 'Boris Goudonov' (1710) and 'Henrico IV' (1711). He was the almost complete musician: not only did he take a principal part in one of his operas, but also he managed to conduct the orchestra when not engaged on the stage. It is just possible that he may have played the viola d'amore during the course of the opera - his remarks above indicate that he had intimate knowledge of the instrument: he discovered that it required 'much study' and advised tuning the 'it like a violin to ease the technical difficulties.

Unless one has made the transition from an instrument tuned in 3rds and 4ths to one tuned in 5ths, it is not easy to convince the layman of the advantages of tuning in 5ths - presuming, of course, that the player has been trained as a violinist.

What Mattheson is pointing out is the fact that with a C major or C minor tuning a player is really limited to those two keys - the whole idea of the tuning being that the instrument can sound the chord of either key, and play double stops at the appropriate moments in the music being performed, thus adding to the colour and range of the sounds produced. Music in other keys can be performed with these tunings, but technical difficulties abound for the player used to playing an instrument tuned in 5ths, such as the violin or viola.

The whole subject is complex, but not so much to a player of the viola d'amore, and it is this fact that prompts the writer to suggest that Mattheson with his knowledge of the instrument was also a player, acknowledging the fact as he does with his concluding remark that 'it is a pity that its use is so limited'.

WEIGEL pre-1725

Alfred Berner, the editor of the 1964 edition of Johann Christoph Weigel's Nuremburg publication, places the date of the copperplate engraving of a gentleman playing the viola d'amore (PLATE 2) as being in the first quarter of the 18th century. The illustration shows clearly a viola d'amore of 12 strings - presumably 6 playing and 6 sympathetic - with all the established features of the instrument - sloping shoulders, carved head, and so on.

Yet Mattheson had published his views without any reference to sympathetic strings, in Hamburg. It is my opinion that viols d'amore with and without sympathetic strings were in use in Germany at the same time.

In the north - and particularly Hamburg - instruments without sympathetic strings were in use, while in southern Germany they had been added to the instrument.

The virtuoso type of player would be for ever experimenting with styles, forms, and any possibility of more technique and resonance: and the close proximity of Biber and Bichler in Salzburg is too obvious to ignore.

After Bichler, who must have made more than one viola d'amore with sympathetic strings (the Biber Partita called for two instruments) other makers began to produce violes d'amore with a variety of stringing. In the Vienna Kunsthistorisches museum are 2 violes d'amore by Johann Paul Schorn (1680-1716) who worked in the service of the Archbishop of Salzburg in that city. One is dated 1699 and has 7 playing and 5 sympathetic strings (7/5) while the other is dated 1711 and is strung 6/6. A further instrument by the same maker is in the collection at the Museum Carolino Augusteum in Salzburg, and is strung 6/6 (1701).

George Aman (1671-1729) was another craftsman who made violes d'amore, working in Augsburg about 170k west of Salzburg. In the Prague National museum is a 7/7 1701 instrument by Aman; and the Smithsonian Institution National Museum in Washington USA have 2 of his violes d'amore: a 7/5 dated 1703, and a 7/7 dated 1705. Living within such a reasonable distance of each other, it is not difficult to imagine that two makers such as Schorn and Aman might meet - the craftsmen Guilds were very strong.

Just over 80k north of Salzburg is Passau, where a maker Johann Benedikt Wasner lived, a court musician and violin maker - about all that is known of his life. His 1707 6/6 viola d'amore is in the Sammlung alter Musikinstrumente of the Basel Historisches Museum. This is a very good looking instrument in good condition, with a nicely cut blindfold cupid head surmounting the well cut pegbox.

Between the two above mentioned centres - Salzburg and Augsburg - lies the city of Munich, where one of the finest makers, Paul Alletsee, worked here until his death in 1738. In the instrument collection in the Germanisches Nationalmuseum in Nuremberg are 2 violes d'amore by him, dated 1713 and 1716. What is remarkable about both instruments at this period is their number of sympathetic strings. The 1713 instrument is strung 6/16, and the second 6/11 - a positive deviation from the system of 5 to 7 sympathetic strings.

85k south west of Munich is the town of Fussen, where Christpoh Entzensperger worked from 1670 until his death in 1747. A viola d'amore by him is in the Basel collection. It is dated 1714 and is strung 6/6.

BURNEY 1716 (1776)

In recent years a certain amount of doubt has been cast on the accuracy of the writings of Charles Burney. However the following report of the last opera of the 1716 season in

London is worthy of inclusion here (Burney 1776):

The season was closed with the opera, *Amadis*, between the acts of which a new symphony was performed by Signor Attilio Ariosti on the viol d'amour. This was the first time that such an instrument had been heard in England.

Dr Burney can be faulted on this statement: John Evelyn had heard the viola d'amore 37 years earlier in London at a private gathering of musicians - though this privacy could perhaps excuse Dr Burney, and certainly this country did not indulge itself in the viola d'amore until many years after the evening of music given by the Master of the Mint.

Ariosti, the now much travelled musician from Bologna, had gained the esteem of the Emperor Joseph in Vienna, but gossip, jealousy, and intrigue seemed always to follow the Italian, and on the death of the King in 1711 it all caught up with him, and he was soon expelled from the State. He returned to Italy, where he appears to have settled until 1715, when he sallied forth once again and travelled through southern Germany to Paris. He was in London in 1716.

His travels through south Germany could well have brought him in contact with the viols d'amore with sympathetic strings: he was 50 years of age by now, and with a full musical life behind him. It would be interesting to know what music Ariosti played on the occasion described by Dr Burney, but unfortunately there is no known record. It can only be conjecture, but surely Ariosti would have performed a composition of his own at such a unique concert.

There is enough information concerning Ariosti to place to his credit the fact that he was one of the first and most important composers for the viola d'amore; and in addition he should share with Biber the honour of being the first to develop the instrument both as composer and virtuoso performer.

He figures most prominently in the history of the viola d'amore.

STRADIVARI'S 1716 and 1727 PLANS

In their fine book *Antonio Stradivari, His life and work 1644-1737*, the Hill family state

Though a complete set of designs dated 1716 for the making of a viola d'amore of the usual form, without projecting edge or corners, flaming-sword sound holes and plain uncarved head exist in the Dalla Valle collection, no such instrument has to our knowledge been met with.

This was written in 1902, and their last statement still holds true. In 1959 the International State School of Lute making in Cremona published a booklet, *The Great Lute makers of Cremona, A. Stradivari*. In the second chapter, under the heading 'His creative activity', is the statement:

We beg to mention for instance some models made for 2 violes d'amore dated 1716 and 1727 [PLATE 7]. We know that some interesting instruments were made, such as 2 viols da gamba, 2 guitars, 2 pochettes, a harp, and also a cittern. Of the others - the viola d'amore and French-styled lute - we have no information as yet.

The collection of Stradivari relics which had belonged to the Marchioness Dalla Valle del Pomaro were purchased by the Italian maker Giovanni Fiorini in 1920 and presented by him to the Museum of Cremona. They are now housed in the International School of Lute making in Cremona, Italy.

Stradivari's 1727 plan, shown in Plate 7, is interesting for its violin shape and conventional scroll.

1717 LONDON CONCERTS

The *Daily Courant* on 9 January 1717 advertised a concert in London which, in addition to the usual instruments, would include the viola d'amore:

There are never to be less than Three of the finest singers and Nineteen of the best Performers; particularly Mr Hughes, Mr Weely and that wonderful bright Hand, young Mr Du Bourg. The Instruments besides those that are common, 2 Trumpets, 2 German Flutes and particularly the Viol d'Amour. All the pieces intended to be perform'd, to be rehears'd before the Day of Performance, and no body at all to be admitted then.

Subscription, 1 guinea for the year.

On 11 March of the same year the same newspaper announced a second concert:

and in order to make the Performance still more entertaining, there will be Four Instruments more than there was before, viz. the Viol d'Amour, the Eccho Flute, the German Flute, and the Serpent.
NB No Footmen to be admitted nor any wine to be drank there.

The player of the viola d'amore during January and March of 1717 could well have been Ariosti: he was in London for a performance of his opera 'Tito Manlio' (Haymarket Theatre 4 April 1717).

During 1715 Ariosti had travelled through south Germany and France on his way to England, and at this time there were a number of makers of violes d'amore with sympathetic strings he could have encountered during his journey. In addition to the makers previously mentioned, from Munich, Salzburg, Passau, and Fussen, there were others producing similar instruments within reasonable travelling distance of each other.

Caspar Stadler worked in Munich: there is a 6/6 viola d'amore by him in the Germanische Nationalmuseum in Nuremberg dated 1714. Barely 80k north west in Neuburg worked

Antonius Zacher, and 7/7 instruments by him are to be found, for example, in the Nordiska museum in Stockholm. In Vienna the Stadlmann family were a well established group of instrument makers, and one with the initials M J produced a 7/7 viola d'amore in 1717, now housed in the Prague National Museum.

From the foregoing there is enough evidence to suggest that the introduction of sympathetic strings to the viola d'amore was pursued by craftsmen from south Germany most thoroughly [that is, Bavaria and Bohemia] and there are many more similar viols d'amore around the world from this period to substantiate this claim.

Apart from those of south Germany, other craftsmen were becoming attracted to the viola d'amore, even before Stradivari's intention of 1716 to make an instrument. Johannes Florenus Guidantus of Bologna (1685-1730) produced one in 1715. It was exhibited in Milan in 1881, and was described in Stainer's *Dictionary* as:

ornamented with a beautiful head, artistically carved, representing a blindfold cupid...labelled Joannes Guidantus fecit Bononiae anno 1715. Another label was, Joannes Florenus Guidantus fecit Bononiae 1724.

In Sotheby's London sales rooms on 6 June 1974 a third Guidantus was sold for £900. It carried a label dated 1730, which means this must have been one of the last instruments to be made by this artist. It was strung 7/5, but unfortunately this beautifully made instrument was in a poor state of repair.

BONANNI 1723

An Italian, Filippo Bonanni of Rome, was the first to state clearly in his writings that the viola d'amore possessed sympathetic strings. *Gabinetto Armonica* was first printed in 1716, revised and issued again in 1723, and translated into French and reprinted in Paris in 1776.

The plate depicting the viola d'amore is not very rich in detail, and shows an instrument presumably of 6 strings (see opposite page), as one side of the pegbox contains 3 pegs. One can only conjecture that there are 3 on the opposite side, and place the omission of the extra pegs for the sympathetic strings down to artistic licence:

In his notes Bonanni states

Another similar instrument that some people use [the previous plate showed a violin] is called the viola d'amore, for which I haven't been able to find the reason for it having such a name. In other ways it doesn't differ from the foregoing, except in its stringing: because under the gut strings are the same number in metal which are not touched by the bow, but render a very sweet sound that increases the harmony of the others.



(Page 25)

Plate 3: Italy 1723 Engraving of 6/-? viola d'amore in Bonanni, Gabinetto Armonica

ARIOSTI'S c1724 CANTATAS AND LESSONS

Ariosti returned to London in 1722 and joined the staff of the Royal Academy of Music, that great but unfortunate opera project with Handel at its centre. In a period of a little over 4 years Ariosti wrote 7 operas; but none of them rivalled Handel's, and by 1727 the whole scheme had failed, as had Ariosti's own works. It is believed that he left London for the last time very soon after this unhappy experience, and he seems to have vanished completely at 61 years of age. It would be a happy thought to imagine him returning to Bologna and his first love, the Church.

In the few references to the *Six Cantatas and Six Lessons* that have been made, 1728 has always been suggested as the year of publication: but only one edition, published in London, is known, and recent research places this sometime in 1724.

The pieces were dedicated to George I, and the subscription list that fronts the edition contains most of the notables and nobility of the day, an extraordinary list by any standards. It must have been put together at a time when Ariosti was well in favour with the musical public of London, and for this reason the year 1724 seems more acceptable. Also the year 1727, apart from heralding the failure of the Royal Academy, saw the death of the Monarch - hardly a time to seek favours at Court.

In an introduction to the *Lessons* Ariosti makes clear his intentions:

For you alone, O Sirs, amateur subscribers to music and to the violin are the following tunings in order to prepare you for the application of the viola d'amore in accordance with the method that I have found and of which I ask you to trust in my knowledge.

You will therefore find a rule of treatment for them that in part corresponds to the above mentioned instrument.

And because it was first necessary to obtain practise of the hand with it, I have put it clearly upon the violin and this will serve to prepare you easily for the other.

The *Lessons* are written for a violin of 4 strings, each Lesson having an individual tuning (5 in all, the 3rd and 5th sharing the same tuning).

Position moves are indicated by clef signs - a most unusual method - and there are many accidentals. In fact it is about the most complicated system one could devise to persuade violinists to take up the viola d'amore. The years that have passed without a true and scholarly edition of the *Lessons* is indicative of the unwillingness of player or scholar to commit themselves to a playing edition. There are one or two attempts, which I have noted in the list of music written for the viola d'amore.

Yet beneath all the complexities lies some beautiful music. Ariosti called them 'Lezione' or Lessons, but they are each in the true Sonata form. There is only a single bass line which poses a problem - only the 2nd Lesson has a line that is figured, and that very thinly. The peculiar way of setting out the line for the viola d'amore does not give any indication of the

harmony for the accompanist, since the notes on the stave do not bear any relation to the sound required. I think it can be safely assumed that a keyboard accompaniment is the correct one, in which case the players of the day must have known an awful lot about scordatura to have deciphered Ariosti's harmony - or else the engraver was careless in all but the 2nd Lesson. It is one of the many mysteries that must be left for future investigation. Boyden 1946 investigates the Lessons in some detail.

WALTHER 1732

Walther's Leipzig *Musicalisches Lexicon* really only repeats J Mattheson of 1713. One would have expected some addition in knowledge after 19 years. In a similar way he describes the viola d'amore with 4 steel strings, and a 5th of gut, tuned to a C major or minor chord.

He also repeats the advice that Mattheson gave, suggesting it to be an advantage if the instrument is tuned like the normal violin.

MAJER 1732

In the same year that Walther published his few remarks about the viola d'amore, Joseph Friedrich Bernhard Caspar Majer of Nuremberg issued the first printed instructions for tuning the instrument: *Neu-eröffneter theoretisch und practischer Music Saal*. Up to this period there is little information concerning the system of tuning, apart from a C major or C minor arpeggio, and of course the scordatura that had been adopted.

Majer offers 17 different tunings for a viola d'amore of 6 playing strings. (In his notes about the instrument he refers to sympathetic strings - but only at the last moment, in a footnote.)

The illustration of a viola d'amore that Majer offers is almost useless [see overleaf] - and indeed it would have been without his accompanying remarks. He shows an instrument with 6 tuning pegs only, but at least he is positive about sympathetic strings and the 17 tunings of the playing strings.

He writes

The beloved *Viola d'Amore*, French *Viola d'Amour*, has 6 strings. The two lowest are covered with silver, the next 3 are made of steel or brass, and the last, the daintiest and most sweet, is of gut. The sound is very *silvery*, very agreeable and lovely. There are 2 types, large and small. The first have a larger *Body* than the *Bratschen* or *Violas* and the smaller are similar to *Violins*, only the body is more roundish.

Majer then continues to show a stave of 5 and 9 lines, and offers a series of tunings for the playing strings. To suggest 17 variations of tunings for 6 strings would appear to indicate

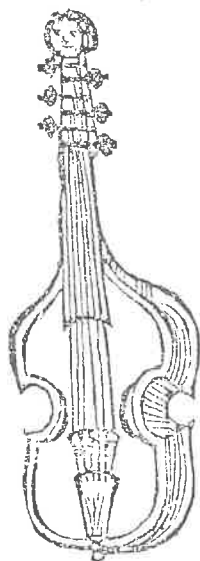
that scordatura was well practised, accepted and used by string players. To the best of my knowledge Majer's advice of 1732 has not been exceeded.

After being so helpful and informative about playing strings, Majer is surprisingly reticent about sympathetic. He simply says in a footnote

This instrument has another 6 brass or steel strings. They are placed below the hollow fingerboard. They can be tuned but not bowed. They are useful only for reverberation.

Without any definite information, it is believed that the sympathetic strings were tuned in unison to the upper playing strings, and remained so for many years.

It is also interesting to note that Majer writes of 2 types of violes d'amore - large and



SSSSS) o (SSSSS

S. 13.

Die verliebte Viola d' Amore, Gall. Viola d' Amour, hat in allem sechs Saiten / davon die 2. unterste mit Silber übersponnen / die 3. folgende von Stahl oder Messing zusammen gedrehet werden / die letzte und zarteste aber ist eine subtile Quint- und Darm- Saite. Ihr Klang ist sonst argentin oder silbern / dabey überaus annehmlich und lieblich. Es gibt deren zweyen ley / grosse und kleine: Die erstern sind theils von grösserer Structur als die Brazzen oder Violen, die kleinen aber wie die Violinen / nur daß das Corpus um ein merkliches vollkommener ist / als jener. Man hat auf dieses Instru- ment verschiedene Parchien / mit neun auch mit fünf Linien. Die Bestimmung der Saiten ist mancherley / wovon ein Exempel mit 9. Linien samt derselben Stimmung / in Noten, Buchstaben und Griffen / ein solches auf folgende Art vorstellet:

Accord

Der Buchstab	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f
Wird	leer	1	leer	1	leer	1	2	leer	1	leer	1	leer	1	2	3
gegriffen	mit	Fing.	Finger	Finger	Finger	Fing.	Fing.	Fing.	Fing.	Fing.	Fing.	Fing.	Fing.	Fing.	Fing.
auf der	ersten Saite f		andern S. a		3. Saite c		4. S f		5. S. a						sechst. Saite

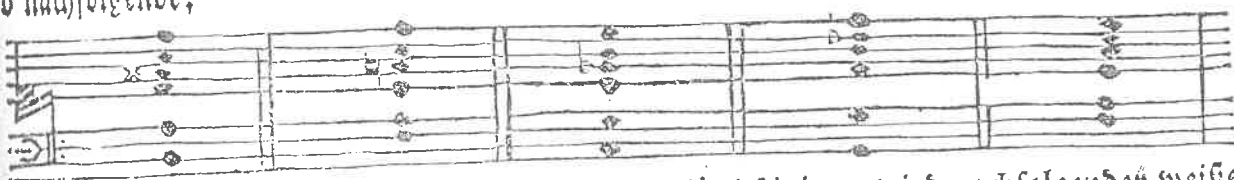
small. From the report of Evelyn in 1679 it can be assumed that the viola d'amore played that evening approximated in size to a violin, with a body length of 35.5 to 36 and ribs 4 in depth. [All measurements in centimetres.] At a later date a 6th playing string was added, and instruments of 5 and 6 playing strings existed side by side.

In spite of evidence put forward by the writers quoted earlier, no such viola d'amore is known by the author, though violes d'amore with a variety in number of sympathetic strings are there for all to see. The inclusion of a 6th string followed by the addition of sympathetic strings would require a much more robust and strongly built instrument. The tension created by 12 or more strings is considerable, and would demand a larger viola d'amore, and this is born out by some of the first constructed instruments that have survived:

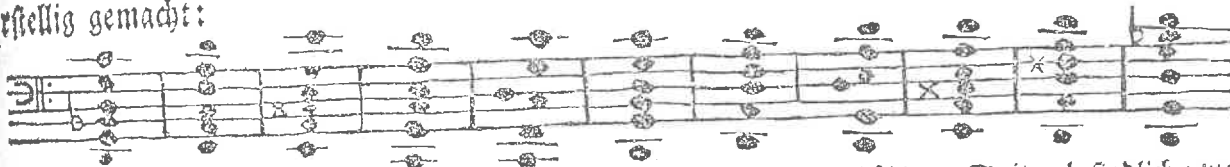
84



Die übrige Verstimmungen oder Accorde, vorhergehender Gattung mit neun Linien
sind nachfolgende;



Die andere Gattung der Verstimmungen mit fünf Linien / wird nachfolgender weisse
vorstellig gemacht:



Nota. Es sind aber auf diesem Instrument noch sechs andere messing- oder stählerne Saiten befindlich / welche unter dem hohlen Griff-Blatt hervor reichen / und unten an dem ordentlichen Steg in die quer über befestigten eisernen Drath / überlegen / auch in den obern Accord können gestimmt / aber nicht gestrichen werden ; Daher sie weiter zu nichts dienen / als zum Nachklang.

(Translation)

The beloved viola d'amore ... has 6 strings; the 2 lowest are covered in silver, the next 3 brass, and the daintiest last, called a subtle quint consists of gut only.

The sound is very silvery, agreeable, and lovely. There are two sizes: the larger are bigger than violas, the smaller are similar to violins, except that the body is somewhat more roundish and plump.

The stave for this instrument consists of 9 or 5 lines. The pitch of the strings is variable; there follows an example with 9 lines: Another example with 9 lines: ... The stave with 5 lines as follows: ...

N.B. This instrument has another 6 brass or steel strings placed below the hollow finger-board. They can be tuned but not bowed, and are useful only for reverberation (sympathetic strings).

1673	Bichler	Hallein, Salzburg	6/6
1699	Schorn	Salzburg	7/5
1701	Schorn	Salzburg	7/7
1701	Aman	Augsburg	7/7
1703	Aman	Augsburg	7/5
1705	Aman	Augsburg	7/7
1707	Wasner	Passau	6/6
1711	Schorn	Salzburg	6/6
1712	Schorn	Salzburg	7/14
1713	Alletsee	Munich	6/16
1714	Entzensperger	Fussen	6/6

To lend extra support to my theory that Salzburg saw the first addition of sympathetic strings to the viola d'amore is an instrument in the Victoria and Albert Museum in London. It is listed as belonging to south Germany or Austria with the date 1719, and is of the English Violet design [see Chapter 3]. One of the most important features is the carved gilt rose just below the fingerboard, showing the arms of Franz Anton Graf von Harrach, Prince Bishop of Salzburg from 1709 to 1727. It is strung 7/8.

This instrument and the above short list indicate that the instrument was developed with variations in both playing and sympathetic strings: and the maker Schorn, who was one of the first craftsmen to introduce sympathetic strings, is in the forefront in experimenting with a larger number of strings.

The greater tension created by the greater number of strings would, as we said, necessitate a new approach in design, construction, and size of the instrument as against the size of the violin. The generally accepted measurements of the violin for many years have been of the order of length 36, and ribs depth 4; whereas the 6/6 viola d'amore is at least 38 and 6. When comitted to paper these comparisons do not appear very striking; but a string player who must perform with them beneath the chin would argue strongly that they are very different.

EISEL 1738

In the first practical instructions for playing the viola d'amore - *Musicus autodidactus* - Eisel writes (from Erfurt) with intimate knowledge of the viola d'amore and violin, and though his self instructing suggestions are obvious to a player, they would have been most helpful to someone starting with the instrument for the first time, and without a teacher at hand.

This is probably the first time that they have been translated and printed in English:

About the viola d'amore

The viola d'amore as the Italians call it, or French, viole d'amour, bears the name Viol of love justly, as its silvery tone sounds so pleasant and beautiful, although we Germans do not use it very often.

How many strings has the viola d'amore?

Usually 5 - 4 of brass and the 5th of gut.

How are these strings tuned?

Their common chord is C major or minor. The top string is tuned to C the next to G, the 3rd to E or D sharp, the 4th to C and the 5th to G. It is however better to tune it as an ordinary violin: the tone has better quality, and one can play more works on it. In this case the lowest string is C, the next G, the 3rd D, the 4th A, and the 5th E as on the violin. However if the common chord is C minor or major then it remains as I mentioned above.

How many fingerings has each string?

If the viola d'amore is tuned like an ordinary violin, then the fingerings are the same as those of the violin, 3 on each string except on the 5th which has 7 or more. If the instrument is tuned to C minor or major however, then the top string has 7 or more fingerings, the 2nd 2, the 3rd and 4th only 1 and the lowest again 2.

What are the names of the fingered notes on each string if the instrument is tuned in C minor or major?

The first note on the highest string tuned to C, which like the violin is fingered with the 1st finger, is D. The next fingered by the 2nd finger, E or D sharp; the next with the 3rd finger, F. If one wishes to go higher a change of position has to be made as on the violin. This can only be done by players who have got over the beginning and have a certain amount of practice.

How is it on the 2nd string?

The string itself is G and the 1st finger is A, the 2nd B or B flat.

How on the 3rd?

The string as I have said before is E or D sharp. The only note fingered on this string is F, and is fingered by the 4th finger.

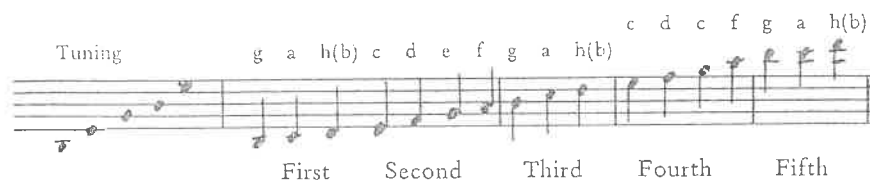
How on the 4th?

The string is C and the only note fingered on it is D, by the 4th finger.

Finally, how on the 5th?

This string is G and has only 2 notes: the first is A, fingered with the 4th finger; the other is B or B flat, and is fingered with the middle finger. Semitones are the same as I have said of the violin, and even less attention is required if the viola d'amore is tuned like a normal violin.

What would I say about the instrument in addition to the above to offer a system when it is tuned in C major or minor?



One rarely finds pieces for the viola d'amore which require it to be tuned to C major or minor with the clef as G. If however there is another clef then one should repeat what has been said of the violin and apply it on that instrument; also what has been said of sharps and flats may be repeated.

And so if the viola d'amore is finally treated as a violin, then the lowest string is C as on a Viol, the next G, the 3rd D, the 4th A, and the 5th E as on the violin.

Is there a more modern form of viola d'amore?

Yes - the Italians have developed the instrument in their own particular fashion to such an extent that they have produced a viola d'amore of 7 strings a short while ago.

How many and what kind of clefs are required?

Two: the treble and the bass clefs.

Would not one - perhaps the treble - be enough?

No: the high positions of this instrument demand the use of the treble clef, the lower the bass clef.

So what are the notes fingered on each string?

The first note of the highest string is B, fingered by the 1st finger is C flat or C [B in German being B flat]. The next the middle finger C sharp or D. The 3rd with the 3rd finger D sharp or E. If one wishes to go higher one has to change into a position as on the violin.

How on the next string?

The string is F and the note fingered with the 1st finger is F sharp or G; the next, fingered with the middle finger, G sharp or A.

How on the 3rd?

This string is C; the first is C sharp or D, the 2nd finger is D sharp or E.

How on the 4th?

The string is G and the first finger's note is G sharp or A, the 2nd B or B flat [H or B].

How on the 5th?

The string is D, and the 1st finger's note is D sharp or E, the 2nd F or F sharp.

How on the 6th?

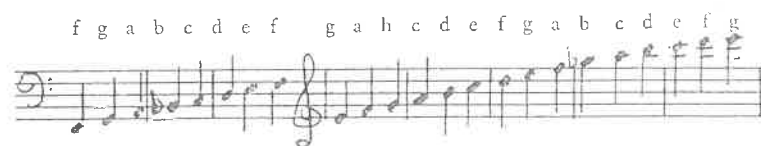
The string is B; the 1st finger touches B [natural] or C, the middle finger only C sharp.

How on the 7th?

This string is F; the 1st finger plays F sharp or G, the middle finger G sharp or A.

Could not the two clefs with their particular notes be brought into one system?

Yes, and in the following way:



But so that lovers of music are not confused by this, the following might help them.

This type of viola d'amore was invented by the Italians so that continual retuning of chords might be avoided, and then all notes could be played in this medium. Also, to create more beautiful arpeggiandi, and so play the music much better.

Some people tune such a viola d'amore like a viola da gamba: they may do as they wish - let every sensible judge of music tune it in the way it suits him best.

Eisel says of the viola d'amore 'we Germans do not use it very often'. Writing from Erfurt in 1738, which is middle to north Germany, he was probably right in his statement - though 23 years earlier one of the greatest musicians of all time, J S Bach, first performed the Cantata 152 'Tritt auf die Glaubensbahn' on 29 December, only 20k away in Weimar. In the Cantata the viola d'amore plays in No. 1 Concerto and in No. 4 the Aria 'Stein, der uber alle Schatze'.

HUBERTI 1740

So far I have not been able to examine a copy of the *New Method for the Viola d'amore* published in Vienna by Huberti. My information concerning this publication comes from a long and scholarly article by Paul Garnault (1927), who deals with the viol family - devoting many pages to the viola d'amore - and mentions Huberti's work in a footnote. It is apparently a tutor modelled on the work of Majer (1732) in *Museum Musicum*, published 8 years later.

JS BACH

To exploit the solo violin to such greatness, illuminate the dark sonorities of the cello, and reveal the individual tone colours of the viola da gamba with complete mastery, is probably more than one can hope to expect from any one composer. It is musical history that J S Bach (1685-1750) fulfilled all this and more.

Bach used the viola d'amore four times only in his great output: once during the Weimar residence in 1714, and 3 times in Leipzig, in 1723, 1725, and 1730; and though he lived for another 20 years, the instrument does not appear again in his scores.

Was it the absence of an artist such as he had found in Gottfried Reiche, the accomplished *Stadtpfeifer* - someone who could attract the ear of the great man with the silvery sounds of the viola d'amore as Reiche had done with his brass playing? Unfortunately nothing is known about the player or players of the viola d'amore that performed Bach's music.

The instrument, despite its distinctive tone colour and many possibilities of chords, double notes, and arpeggios, was used sparingly by Bach: not once does he demand a double note to be played in any one of the 4 pieces of music in which he uses the instrument, and he never places the technical demands very high.

When Bach visited the Potsdam court of Frederick the Great in 1747, Franz Benda had been resident for more than a year, and would have been in the party to welcome Bach. Benda was a fine violinist and player of the viola d'amore, and also a composer for the instrument: Bach must have heard him play. Perhaps this came too late in the life of Bach to have had any influence - he had only 3 more years to live.

Cantata 152 'Tritt auf die Glaubensbahn' (Weimar 1714)

The first time Bach used the viola d'amore was in Cantata 152 during his stay in Weimar. For many years it has been understood that the first performance of this work took place on 29 December 1715; but research carried out in recent years on the various handwriting contained in the Bach manuscripts, watermarks, and paper used, lead to the belief that the Cantata was composed in 1714.

The ensemble used consists of flute, oboe, viola d'amore and viola da gamba. The viola d'amore plays in the No. 1 Concerto and mixes with the colours of the other instruments. It is not a solo line, and with the exception of a few low B's the part is playable on the normal viola.

In the Aria No. 4, which is a solo for soprano voice, the flute and viola d'amore play in an obligato role, and here the writing for the d'amore is most effective, an excellent contrast for the flute.

The final item of the Cantata is a duet for Soprano and Bass voices, accompanied by all the instruments of the ensemble playing in unison; and here the tone colour of the viola d'amore is lost.

The St John Passion

Again recent research has altered the date of the first performance of the St John Passion. It is now considered that Good Friday 1723 (at Leipzig) is the correct one.

There are two arias that concern the viola d'amore - in fact 2 viols d'amore - Nos. 31 and 32. Again research has suggested that the two arias were not included in the first performance of the Passion, but were added to a second performance in 1725. No. 31 Arioso, 'Betrachte, meine Seel', is for voice, 2 viols d'amore and lute, and though the line for the v.d'a.'s is often played on violas muted, it is no substitute for the distinctive tone colour that 2 v.d'a.'s and a lute can produce. The same can be said for the following No. 32 Aria, 'Erwäge, wie sein Blutgefärbter Rücken', though this music does not include the lute.

Both Arioso and Aria are highlights of the St John Passion, and having taken part in many performances, perhaps I may be forgiven a personal observation by saying that one rarely experiences such musical emotion.

Cantata 205 'Der zufriedengestellte Aeolus' (Leipzig 3 August 1725)

No. 5 is an Aria for tenor voice, in which the viola d'amore together with the viola da gamba are given prominent roles. The sound of the two instruments with a harpsichord continuo is most effective, and coming soon after the second performance of the St John Passion and the use of the viols d'amore, one wonders what prompted Bach to use the instrument again.

Cantata 36 'Schwingt freudig euch empor'

The viola d'amore supports a soprano solo in an Aria, using a tune Bach borrowed from himself - one of his peculiar characteristics. It was written for the birthday celebration of a Leipzig teacher.

EDINBURGH, 1752-4

Dalyell 1800 p206 mentions that the viola d'amore was known in Scotland in the 1750's as a result of the efforts of two Italian instrumentalists who settled in Edinburgh. The first, Passerini, advertised a concert with 'a new instrument' in 1752. He was manager of the Gentleman's or St Cecelia concerts, and together with his wife gave many successful concerts in the city, besides teaching in other branches of music.

Two years after the above Edinburgh announcement, a similar advertisement appeared (1754) in the same city, giving details of a concert to be given by another Italian musician - this time Pasquali. He had reached London in 1743, but soon moved to Edinburgh to join his fellow countryman Passerini. The concert to be given contained also a new instrument, the psaltery, an instrument that together with the sultana has been confused with the viola d'amore many times. (This psaltery is not the trapezoidal zither made famous by Chaucer, but a bowed instrument.)

Thomas Perry, a Dublin craftsman, produced a number of unusual instruments from 1750 that were strung with wire playing strings, but did not have any sympathetic strings; they were intended to be played beneath the chin, violin fashion. The Victoria and Albert Museum in London have a cither viol by Perry dated 1767, and at first glance it resembles a viola d'amore in shape and soundholes, and has 6 wire playing strings. Further south, in the Horniman Museum at Forest Hill, is a Sultana also by Perry dated c1770: this again is an instrument of 6 wire playing strings, but the top 3 are doubled.

The Sultana shown on PLATE 14 is by a little known maker from Aberdeen, Joseph Ruddiman, who worked there until about 1800. Again, it has doubled wire strings and the peculiar extension of the flaming sword soundholes. This 1786 instrument is the property of H Lock of Guildford, by whose kind permission it is shown here.

Both Galpin and Hayes refer to these instruments: they were all part of the 18th century experiment in tone colour on string instruments.

L MOZART 1756

Leopold Mozart, father of Wolfgang, was himself a fine musician and a string player; and in 1756 he published a Treatise on the fundamental principles of Violin playing (*Versuch einer gründlichen Violinschule*, Augsburg). In the introduction he gives a brief description of the string instruments known to him at that time, and the viola d'amore is included.

He calls it a 'distinctive kind of fiddle which sounds especially charming in the stillness of the evening', the phrase used by Fuhrmann in 1706. Twelve strings are mentioned (6/6) as is the information that the instrument has many tunings; and he describes the English Violet of 7/14 stringing.

He concludes by saying that the instruments described were known to him, and that most of them were still in use.

MILANDRE 1771

After the great lead given to the viola d'amore in Germany by craftsmen and players, it comes as a surprise to discover that the second printed tutor - *Methode Facile pour La Viole d'amour* - is in French and was issued in Paris. Eisel in 1738 had given practical directions for playing the instrument: but Louis Milandre gives a complete instruction book.

The publication date is not clear. Riemann in his *Musiklexicon* prints an announcement dated 19 August 1771, taken from the *Avant-coureur*, of the intention to issue Milandre's publication. This may advance the generally accepted date of 1782 by up to 11 years. Milandre was editor of a Parisian musical journal - *L'Année musicale* - in 1776.

In the introduction he heads his remarks with

Easy method of learning to play the viole d'amour in a very short time.

This instrument seems to have been invented for the amusement of that amiable sex to which all the arts do homage. The sweetness of its sound penetrates the heart, and has given the name to the instrument because of the sentiments it inspires.

I hardly wish to undertake to give in great detail everything that it is possible to play on this instrument. I will say enough to satisfy amateurs and those who would like to learn by the shortest and easiest method.

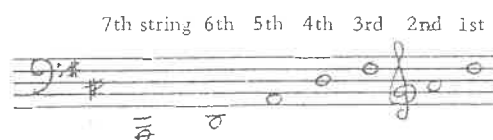
I will limit myself to those things which are the most agreeable. Melody, the double stop, the gentleness of the *Pince* and the overtones are subjects which I will deal with later, after describing the chords and different scales which I consider most convenient on this instrument. It is possible to execute with most astonishing rapidity passages and modulations without limit.

Those who have played the violin will be able to achieve perfection more easily than others, but, like many less difficult things existing in music, it is easier for ladies to amuse themselves with this instrument.

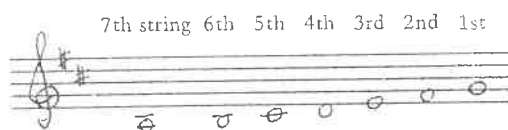
Both composer and practised amateur executant have written Trios, Quartets and a Concerto for this instrument, and have shown the value and true status which it holds.

It is possible to play the viola d'amore in all its tunings, but the instrument does not make such a sensitive impression as that in D. With the other tunings one has more difficulties and less advantages, because all the overtones will be in D.

The viole d'amour is usually strung with 6 or 7 strings, and when it is strung with 7 they bear the following names:



In addition there are seven other [sympathetic] strings, placed on a bridge and passing in a channel. They are tuned diatonically, that is to say A B C D E F G. The 7th string is the octave below the 7th string above:



I have made this type of observation to show that I believe the placing of 6 strings more natural and more advantageous. with the exception of the 7th string, which is superimposed. Even more natural in this case is the perfect tuning of D major of the 6th string, producing the fundamental note, and that better because it produces more sound [since] it is evident that the more strings an instrument of this type is strung with the less it sounds. If one puts on a 7th string it will first of all produce a sound which is too weak by reason of its weight, and secondly it will diminish the intensity of the 5th and 6th strings. There exists an instrument which is bigger and has a larger stop, and on which beginners will find greater facility on the 6 strings than on 7.

The viole d'amour is held like the violin, making sure to keep the instrument on the left of the body and to turn the bow well when touching the 6th string. The laws concerning bowing are the same as those for the violin: that is to say that one must generally draw the bow *martele* in bars which are written in duple or quadruple time; and that one must draw the bow when the notes are in pairs, either at the beginning of a piece, or after rests. Similarly it is necessary to push the bow . . . except when the bar is in triple time, and when there are many bars with 3 minims, crotchets, or quavers, so that it is necessary to draw the first note and afterwards use the whole bow [that is, use the return bow for the final two notes in the bar].

Milandre then gives some pretty thorough information about the technique of the instrument, with numerous music examples, and concludes with a good selection of pieces.

Considering that this was the first possible tutor for the viola d'amore, and without German, Austrian, or Bohemian background, it is a remarkable book of instruction for the instrument, written by someone with intimate knowledge of it.

WEBER 1788

Dr F A Weber (1753-1806) was a physician by profession attached to the city of Heilbronn. He was also a musician who made serious study of the viola d'amore, and published an article 'Abhandlung über die Viola d'amore' in *Musikalische Realzeitung* for 1788. It is offered here in translation with the music examples, including those making reference to the English

Violet (see chapter 2). Information concerning the viola d'amore at this period is scarce, and though some of Dr Weber's statements are questionable, his dissertation is worth printing in full. It will certainly interest players of the instrument and, it is hoped, future students.

There are Violes d'amore of various sizes and depths of body, but in our opinion the size somewhere between a so-called *Fagottgeige* and an Alto Viol is the best. Violes d'amore which are not much larger than ordinary violins have to be tuned very high, and cannot take too many strings; also they cannot play very low. But those that are similar to the *Fagottgeige* are more suitable, though not for all works, as they cannot be handled properly and cannot be tuned high. Our predecessors sometimes strung their instruments with 14 and sometimes with 12 strings. 7 or 6 of these were gut, others were covered by wire, and 4 were pure metal and rested on a wooden bridge, from where they ran over the fingerboard up to the pegbox. The others were strings of steel or brass, and were attached by means of wood pegs underneath the tailpiece, threaded through holes drilled in the wood bridge, and passed under the fingerboard through a hollow, out of which they emerged at the top of the neck and were attached to tuning pegs. The Parisian *Encyclopedie* mentions that these strings were usually tuned an octave higher than the gut strings, but I know some Prague students who tune them in unison.

I cannot say for certain whether *Ritter Esser*, who taught me to play this instrument in Bern, was the first to remove this unnecessary addition - the wire strings - from the instrument. The reason he gave for doing this must however be noted here. Our predecessors, he said, used in their doubling up of strings a method that was correct in moderation, but from which the wrong conclusion can be drawn. For it is true that if 2 strings are tuned exactly in the same way, and one of them is bowed, and the other left untouched, they will both sound and vibrate, the first string's vibrations affecting the second string and forcing it to vibrate as well. From this principle the conclusion was drawn that if for instance the gut string D on the viola d'amore is touched by the bow, the metal string D would also have to vibrate with it in unison. And from this they concluded that the instrument's tone would become stronger by the addition of wire strings. In this last conclusion he said they were rather too logical and hasty, and they missed in the heat of their conclusions the fact that if the gut string was shortened by being fingered, the same would not happen to the metal string beneath it, and therefore this particular string would not be affected by the vibrations - or if it was, it would emit a sound that was not the same as the original gut string. He was surprised that they had not noticed this very obvious fault and this useless and unnecessary addition had not been removed from the instrument. Besides this great improvement I was also told of another possible one: the changing of the tuning from a *heptachord* into a *hexachord*. The 3 wire-wound, or so called 'bass', strings, resulting from this change, played open gave a so called *triad*, and the 3 unwound gave the same. It will become clear from the 1st and 2nd attached music illustration that this tuning method is more regular and easy under the fingers than the older method with 7 strings.

I had not studied and practised this instrument long when I discovered that one or two things with respect to its construction could be improved upon. Firstly I found that the system in which pieces were written for the instrument was unsatisfactory, for I think it a pity that only double stops are used rather than making full use of the possibilities in triads. I also found that it was impossible

to play lightly on this instrument. My preference for this instrument, which is not very much respected, but which deserves recognition alongside the Baryton, the Gamba, and the *Holfeldlischen Flugel*, spurred me on to dedicate those hours which were not taken up by my profession, to trying to find a solution: and you may be assured it took many false attempts before I found a way of correcting something that had not been corrected for centuries.

The old *semiography* of the viola d'amore makes use of almost every clef, with no other object in view other than bringing the music of the pieces into notes. Many great artists have noticed this unmethodical approach, but have done nothing about it as they should. Karl Stamitz - both father and son - thought that two clefs would be enough, and so used the bass clef for the low sections and the treble for the more acute. Herr Eydenbenz of Stuttgart does the same, although keeping to the old method of tuning and adding strings. Ritter Esser used only the treble clef, but he added that the music should be played an octave lower than written. Others added the tenor and alto clefs in various clumsy ways. There are no warnings as to where a player should change position, for there is no half position as on the violin. My investigations into this matter brought me to the conclusion that the writing for the viola d'amore should be done in 3 clefs: the bass clef, in which the left hand could always stay in the same position, no change of position being necessary; the treble clef, in which only the top 6th string need be used for changing positions or others as well (that is those that belong to the upper triad and could be fingered in mixed positions, everything being played as written); and finally the Descant clef, in which whole pieces or sections in chromatic writing could be written, and in which the player must not play an open string. What I believed to be easier to read and play in the E and F exceptions to the rule will be discussed below, when I speak of tuning and the way an instrument is strung.

The aptness of the viola d'amore for 3 part chords depends on the type of bow and curvature of the bridge. The bow must be lighter than a violin bow, and must be about 4 inches longer. If the bow is heavy, then one is hindered and troubled when transferring it from one string to another, and one often touches 2 strings by accident, when only wishing to touch one. And if it is too heavy and too short, then that part of it which I suggested in the violin section was half strong and half weak, will be too heavy and too small to touch 3 strings at the same time. It will therefore be impossible to play 4 note and sometimes even the 6 note chords required on the instrument.

The feasibility of playing 3 note chords on the viola d'amore depends however no less on the bridge curvature. If this is too high, like an asses back, then it will not be possible for the bow to strike the 3 middle strings of the 6 without a fourth sounding with them. However, if the curvature is too flat, then the strings cannot be divided into groups of 1, 2 or 3 as required. Therefore it is best if the figure made by the curvature resembles that which mathematicians call Cycloid, and it is not parabolic or elliptical. Even with this form, however, it may be that the strings are not separated by proper spacing, so the player has to make careful incisions into the upper part of the bridge to accommodate his style of bowing. In my way of stringing the instrument, of which more is to follow, more than a curvature is necessary, and it must be of varying thickness.

It turned out to be far more difficult to solve the last problem than the first two. At last I was successful. I invented the following way of stringing the instrument: the lowest system is A, the middle E flat, and the highest F. It must however be noted that each of these systems can also be tuned into other notes, different from their basic notes, which I call *basic tuning* to show that they are completely logical on this instrument, and also that the difference between my tuning and the old system (of which

a few words are still to be said) and the so-called variations of the old system.

The A system permits 3 basic tunings: A major, C major, and B flat major. The 2nd system allows 2: D major in the lower and E flat in the higher range. The 3rd also permits 2: e major in the lower and F major in the higher range. In the A system the lowest or thicker string is a thinly covered violin D string and the thinnest a similar A string. Of the 4 middle strings 2 are also covered by wire because they become thicker as they go down and thinner as they go up. The highest string in the F system is a lute string of medium quality and the lowest as strong as a violin or viola G string. All keys that cannot be played on this tuning - G major, B major, A flat major, and so on - and all minor keys, may only be taken out of the scale used as a basis for tuning and transposed into the 4th or 5th, and be produced by substitution of a minor 3rd for a major 3rd. Therefore if I have a Minuet written perhaps in D and its Trio in G or G flat, I do not have to retune my instrument if it is written in D, as G natural is the 4th in the major 6th. It must be mentioned and written in the music whether the player should find his note by the above mentioned system.

I now come across an objection which those who favour the old system might easily make. The many different tunings are only a result of removing the 7th string, they will say, and it is for this reason: one cannot play in all keys without retuning. In the 7 string system, which can be tuned as required to C or D major, such things would not have been necessary, as one has on it a scale which, without making use of position changes, is somewhat larger on the 6 string version, and because of its greater range it is more practical to play in more than one key. Another point to be considered is the advantage of not having to transpose - this cannot be avoided on the new system. I admit that many advantages appear to be present in these objections, but they are far from convincing. It is true that on the 7 string instrument and the 6 string one as well, it is not impossible to play in various keys without retuning, which is shown clearly in my first illustration. But the point under discussion is not whether this is possible, but whether it is possible to do this without retuning with so much more ease and so much in the character of the instrument. As soon as this is added to the question the answer can be nothing but *no* because in the unaltered tuning there is only one basic scordatura in which the use of open strings is possible (this being more natural and characteristic on the viola d'amore than on many other bowed instruments). Secondly, the old system excludes nearly all other notes on grounds of difficulty. Thirdly because the return from other positions into the first is almost impossible with all notes except the open string. Fourthly, the left hand *pizzicato*, during which the bow continues on other strings and harmonics, available in only one key, become impossible - and therefore the instrument loses two of its best ornaments. Finally most arpeggios can only be played with the greatest difficulty and complex fingering. Not to mention the fact that my system of tuning allows the player the advantage of using the top string in the same way as the violinist and cellist use the so-called 5th of their instruments, an advantage which is impossible on the 7 string instrument owing to its tuning scheme.

I would also emphasise to anyone wishing to make the viola d'amore his favourite instrument, that he should be able to play the violin properly and in tune, for I would never advise anyone to take up the instrument without this violin basis. To be able to play the violin properly, following all instructions, makes one's fingering sure and removes the bowing roughness which is much worse on the viola d'amore than the 4 string violin; and so this knowledge helps in learning a 6 string instrument.

As by virtue of its nature the viola d'amore can never be a secondary instrument, but must always remain more or less a solo, he that wishes to concentrate solely on it would be a useless musician in any ensemble - it is not like the viola da gamba, which can often be substituted for by a cello.

Like the violin, the viola d'amore can also be fretted at the neck, and its tone through this attains a glass-like quality not otherwise usual. But just as it is more difficult to learn the special way of bowing for the viola d'amore, the difficulty of bowing is greater on a fretted instrument than on a similar violin or cello. The difficulty is also increased by the fact that the learning of keys and clefs is not applicable in all of the secondary tuning systems, and one has to be either very adept in transposition, or see the necessity of writing all the music for the instrument in one clef, so that one does not have to transpose mentally in order not to finger and read incorrectly.

To explain this concept by example, let us imagine that the viola is in the afore-mentioned D tuning system, but the piece to be played with the fretted instrument is written in F major. Now I must either instead of F think of D - that is, I imagine myself to be playing a 3rd lower - or, if my mental powers are not sufficient to the task, then I have to play it ignoring the fret, not worrying that I am playing F instead of D, A instead of F sharp, and so on.

Fortunately for those for whom either system is too complex, there are very few occasions when the fretted viola d'amore can be played with good effect. The penetrating tone gained makes it impossible to play nicely in rooms or in closed areas, but the best places are out of doors where the viola d'amore without its beauty suffering penetrates more, on account of the frets, and can be heard at quite great distances.

Just as the relationship between the mandoline and the violin played *pizzicato*, the Theorbo (whose strings are finger-plucked) has a close relationship with the viola d'amore. A practised viola d'amore player can usually effectively substitute a Theorbo player. It is hardly necessary to draw attention to the fact that the music should be suitable: a vocal accompaniment is necessary, and other musical instruments accompanying should be as effectively muted as possible.

The unique character of the viola d'amore, described fully in my 'Characteristics of Voices and Instruments', rests on its capability of expressing grief, calm feelings, caresses, and joy equal only to the viola da gamba, and barely surpassed by the baryton. That which can be expressed only by song represents the limit which the player of this instrument must not cross, and, with the exception of the afore-mentioned viola da gamba and baryton, no other bowed instrument can contest the human voice so effectively. Musical leaps and games, long passages filled with exaggerated ornaments, accumulation of difficulties and too much indulgence in semitones are so estranged from the nature of the instrument, that one may safely tell any player who makes use of such things that he has no feeling for the instrument.

One can accuse a writer of this: if he writes noisy, fiery pieces, that are to be performed fleetingly and superficially, he should be advised not to write for this instrument if he cannot play it himself, for the knowledge of the various positions requires separate study, and a composer runs the risk of putting impossibilities before the player at every line he writes, not to speak of the difficulty and special way of writing the accompaniment, which can be explained only by music examples rather than words on paper.

The musical contrast is of course greater if the viola d'amore is accompanied by wind instruments; but this is not always possible. So it is usually necessary to remain content with muted violins, and a cello if there is no viola da gamba.

For a keyboard instrument, only the Clavichord may be selected to accompany the viola d'amore, for it would be drowned by the blowing of an organ, the hammering of a pantalon and the tinkling of a piano. Nor is the flute a suitable accompanying instrument according to my experiences, for as the temperature of the flute usually rises during blowing, the viola d'amore has a tendency to lower in pitch while being played, and one cannot remedy this by changing strings or positions as on the violin, viola, and basses. So the inordinate amount of tuning which would be necessary on the viola d'amore would make the piece worse rather than better; so the flute cannot play with this instrument either on an equal basis or in accompaniment.

I must also mention another type of viola d'amore which is mentioned in older writings on music such as Mattheson's *Orchestre* and Walther's *Musical Dictionary*. This type has five strings - one gut and 4 steel - and is tuned in either the 'hard' or the 'soft' key, the 8th and 9th figures on our note system. The sound of the steel strings should have a silvery quality ... It would therefore be better, if anyone were inclined to bring this instrument back into fashion, just to pluck the steel strings with the fingers of the right hand and to bow only the fifth, gut string. In my second music example you can see pieces for practice from my composition which could be used for this purpose, though it must be noted that all notes written under the rests should be plucked, and all above bowed. The fingering is easy to find, and is therefore not marked by figures.

In this article, which describes the most important parts of my method of stringing, tuning, playing and writing for this instrument. I hope to have answered as yet unsatisfied questions of many correspondents, and to have saved myself the trouble of writing them out several times by allowing them to be printed.

Some obscurities about which some reader or other might wish to complain about will become clear if they take the trouble to practise carefully the 3rd and later music examples, which progress systematically from easy to difficult.

Notenbeispiele zur Abhandlung der Virole d'Amour G. Matrit.

G. 240. u. f.

N^o 1 Alte Stimmung und Fingersatz.

No 3 Diatonisch chromatische Tonleiter.

Violin

Viola

No 4 Tonleiter für die vermischte Applikatur der drei obern Saiten.

Violin

Viola

No 5 Tonleiter der verm. Appl. der drei untern Saiten

Violin

Viola

No 6 Grundstimmungen der Virole d'Amour.

Violin

Viola

No 1

No 2

No 3

No 4

No 5

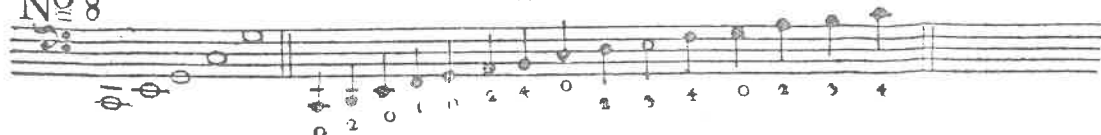
No 6

No 7

N^o 7 Vorzeichnung von Tonarten die nicht bei der Stimmung des Instruments zum Grunde liegen sondern Ausweichungen sind.



N^o 8 Stimmung und Fingersatz der Fünffsaitigen Violine d'Amour nach Mattheson



N^o 9 Stimmung und Fingersatz derselben in weiche Tonart.



N^o 10 Ein Übungsstück für dieselbe in der harten Tonart.



N II Eins in der reichen Tonart.



da capo al Maggiore

No 12 Temp: di Men:



Da Capo al Segno fino al Segno della fine

There are many controversial views expressed in the above long and interesting dissertation on the viola d'amore - controversial today with the knowledge and experience of hindsight gained over the last 200 years. For example, to abandon the sympathetic strings would be to take away the unique and distinctive colour of the instrument - fortunately this suggestion was never taken seriously. Again, to apply frets to the fingerboard would restrict the instrument in tone colour and limit left hand technique.

Dr Weber also had something to say about the English Violet, which similarly appears to be at variance with other accepted views of the instrument (see Chapter 2):

That retuned violin called the English Violet is not very well known, and has been almost forgotten. But to me it does not seem to deserve this, as it can give the violin a character which makes it similar to that of the viola d'amore; so I make no excuse for trying to make more well known its capabilities and the positions needed for double stopping, in the music examples with this essay. What the violin loses in height when tuned in this way, it gains in depth.

The arpeggios that one creates are however not so many and various as on the violin. I have not a few in the examples, which may induce their player to find others. In order to save space, I have written in the semitone double stops which are usually used.

It follows from the reduction of the scale for the English Violet the pieces for it are usually in major or its most related keys. One can however arrange the tuning from A, E, a, e into B flat, F, b, f; or B, Fsharp, b, f sharp and so on - and thus play in every key.

When wishing to play the English Violet, the violin should be tuned to the principal key a few days before - otherwise there will be much tuning and retuning. The strings being relaxed or stretched by much alteration insist on returning to the higher tuning of the violin, and unless the instrument is tuned well in advance, there will be many wrong notes and dischords.

Weber's statement tends only to confuse the issue of this instrument even more - though it does appear that the larger type of viola d'amore, with the non-viol shape, is the English Violet thought of today.

Notenbeispiele zu den Bemerkungen über die Violin und das Violinspielen.

Die gebundene Violin.

Stimmung. Gebundene Tonleiter.

Valor.

Reduktion in die freie Tonleiter

G Saite. D Saite. A Saite. E Saite.

Englisches Violet

Saite.

The image contains musical notation on five staves. The first staff is titled 'Stimmung. Gebundene Tonleiter.' and shows a scale with natural notes. The second staff is titled 'Reduktion in die freie Tonleiter' and shows a scale with flats. The third staff shows four groups of notes labeled 'G Saite.', 'D Saite.', 'A Saite.', and 'E Saite.'. The fourth staff is titled 'Englisches Violet' and shows a scale with flats. The fifth staff is labeled 'Saite.' and shows a single note.

Stimmung

Verstimmte Tonleiter.

Valor

G Saite. D Saite. A

Saite. E Saite.

Doppelgriffe des Englischen Violet.

D und G Saite. A und D Saite. E und A Saite.

Schrift. Kruggen des Englischen Violet.

Klang.

G D und A Saite. D A und E Saite. durchaus.

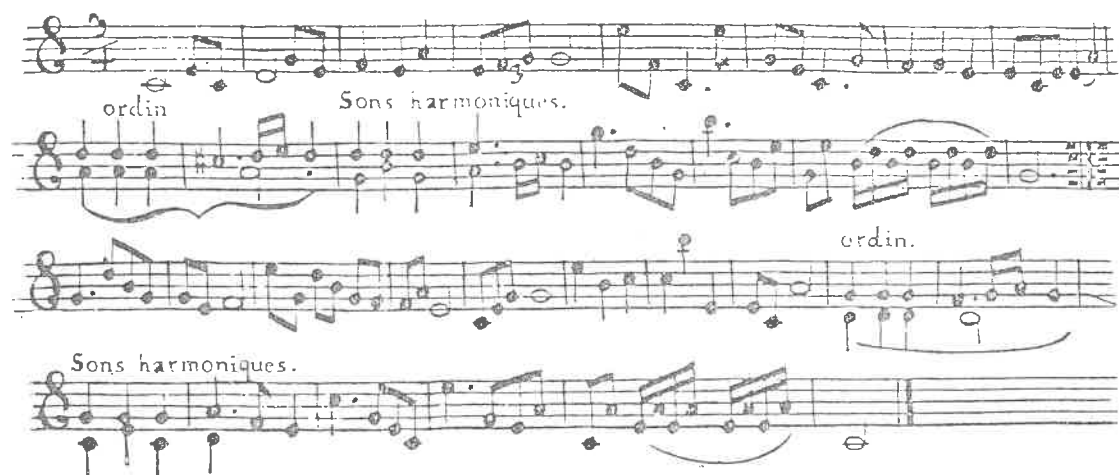
4 Saiten.

Flageolet.

Applicatur.

Valor.

Ein Übungsstückchen von FERRARI.



ALBRECHTSBERGER 1790

The excellent musician, organist, and composer Johann Georg Albrechtsberger, whose pupils included Beethoven, appears to have had good working knowledge of the viola d'amore - his *Partita* for violin, viola d'amore and basso, now in the National Szechenyi Library in Budapest, confirms this.

He mentions the viola d'amore in his Leipzig dissertation *Gründliche Anweisung zur Composition*:

The viola d'amore, a pleasant chamber instrument, is somewhat wider and longer than the violin. Over the fingerboard are 7 sheep gut strings, of which the lower 4 or 5 are covered. Under the fingerboard are also many strings, but of steel or brass, to produce a stronger tone.

It is usually tuned harmonically in D major. The upper 7 strings used to be A, D, a, d, f sharp, a, d.

DECLINE

The viola d'amore has always required, and will continue to demand, the enthusiast for its survival: the technical knowledge needed to play the instrument, coupled with the ability to write music for it, is such that nothing less than a full time study of its complexities and technical difficulties is enough to ensure success in mastering the instrument. Time and time again string players have been attracted by its lovely tone quality, and have experienced the urge to obtain an instrument and quickly transfer their string playing knowledge to it. In most cases the initial contact with more playing strings than the usual violin four - and those not even tuned in fifths - is sufficient to deter much of the first flush of enthusiasm.

The problems that beset a string player trained on an instrument tuned in 5ths, such as the violin or viola, when he attempts to apply his left hand knowledge to the fingerboard of the viola d'amore tuned in 3rds and 4ths, is something that cannot easily be explained to the layman. To even coincide the bow with the string on which one is attempting to finger a

passage takes an experienced string player many hours to master.

The whole thinking of technique on the viola d'amore demands a fresh approach from the violin and viola, and it is this lack of attitude that prevents many would-be viola d'amore players from advancing beyond the open string stage. Add to this the problem of being able to purchase instrument and music, neither of which are readily available, together with the prospect of finding a teacher, and one facet of the enigma is explained.

This situation has always prevailed yet, acute though it be, it does not completely explain why the instrument should suffer such a decline in popularity from approximately 1800 onwards.

It has been suggested that the viola d'amore was an instrument of the amateur and dilettante: that it was more suited for the ladies because of its languishing and dreamy sound.

I find this difficult to accept. The viola d'amore is an instrument that cannot be 'played with'; it requires serious study which in itself demands many hours of application.

Throughout the 18th century there were many players who applied themselves diligently to the instrument: this is proven by my own list of viols d'amore, compiled over a long period. It is possible in this list to place a viola d'amore for each year from 1700 onwards until well after 1800, with many instances of duplication and more from different luthiers.

The list for the 19th century reveals large gaps and, though I make no claim to be complete in my efforts to classify all the viola d'amores ever made, my research clearly shows the popularity of the instrument in the 18th century, and the decline in construction of models from 1800 onwards. For in the latter part of the 18th century, the whole musical climate experienced a feeling of change: new ideals of sound, new technical achievements on many instruments - the violin in particular - all were emerging to the benefit of the art of music. There was more than one revolution in the 18th century; the musical one simply moved with the developments in composition and instrumental techniques of both performance and construction.

The only casualties were the old forms and styles - something that is traceable throughout the history of art. And it was in this climate of change and advancement that the viola d'amore dropped out of favour. The treatment given to the string orchestra was much more realistic and exciting, and the large orchestra was being exploited fully. Added to this was the tremendous influence of Italian music and style on the European continent, and unfortunately they did not find our instrument of much interest. Indeed it is small wonder that the difficulties of the viola d'amore were not considered worthwhile against the more brilliant sound of the easier violin.

2 Development of instruments & music

The period between John Evelyn's diary entry of 1679 and Johann Georg Albrechtsberger's observations of 1790 approximately covers the birth, development and decline of the viola d'amore. The instrument emerged at a time when important changes were taking place in the field of instrumental music - particularly with members of the string instrument family (Rimmer 1973).

The violin attracted most attention, and there was a succession of violinist-composers who improved the technique of the instrument considerably. The Italian players at this time who wielded particular influence were Albinoni (1690-1750), Ariosti (1666-c1730), Nardini (1722-93), Tartini (1692-1770), Torelli (1658-1709), Veracini (1690-1750) and Vivaldi (1692-1770).

Yet, with the exceptions of Ariosti and Vivaldi, the Italians showed little interest in the viola d'amore: it was the Austro-German school of craftsmen, players and composers who most developed the instrument. To explain this it is important to take into account the methods by which musicians of the time earned their living.

Musicians at this time found it virtually impossible to exist wholly by music as a profession on an independent basis: they required, of course, private patronage from a Monarch or member of the aristocracy. The Church also played a prominent part in fostering music, and the fortunes of J S Bach bear witness to this: yet he too served under private patronage before finally settling at Leipzig. Most of the European courts retained a number of instrumentalists on their establishment, either as an ensemble or an orchestra; but most of the musicians worked in a dual role in the various offices of the household apart from their various musical positions.

In such a climate was the viola d'amore developed by both player and craftsman: but where did its development begin?

As mentioned previously, the viola d'amore housed in the Victoria and Albert Museum, London, has the arms of Franz Anton Graf von Harrach, Prince Bishop of Salzburg, engraved on its soundboard. Such an instrument was witness to the influence of Biber, who died 5 years before the Bishop took office, in 1704. The evidence of Biber and the craftsmen who worked and resided in or near to Salzburg, presented earlier in these pages, is too strong for this writer to ignore; and until more positive evidence is presented, Salzburg must stand as the nursery of the viola d'amore with sympathetic strings.

The origin of the viola d'amore without sympathetic strings is less clear - music for such an instrument has not been discovered, and the instrument itself is just as obscure. Earlier writers all agree it was a form of violin:

[with] five wire strings, being but an ordinary violin played Lyra way [Evelyn 1679]

[it was] partly strung with steel strings and gut, the body like that of a Braz [Speer 1687]
('Braz' surely means a 'Bratsche' or viola)

a high viole, six strings of steel or brass [Brossard 1703]

a geige with wire strings [Furhmann 1706]

better if tuned like a proper violin [Mattheson 1713]

In 1723, Bonanni states that the instrument differed little from the violin except in the stringing.

A year later, Ariosti writes his lessons for the viola d'amore to be played on a violin with varying suggested tunings of the strings.

The northern part of Germany - and particularly Hamburg - would appear to have a strong claim for adopting this version, and in particular to using its colour in the opera house. The opera 'Il Giorno di saluto' by J H Wilderer, produced in Dusseldorf in 1697, has already been noted; in the first scene of the second of three acts, the viola d'amore plays an obligato to the voice. While at Hamburg, during his reign as Opera Director, Reinhard Keiser included the viola d'amore twice - in 'Desiderius' (1709) and 'Friedenpost' (1715). He also wrote a trio sonata for viola d'amore, flute and continuo. Johann Mattheson, Keiser's colleague, must have caught the new fashion of instrumental colour from his director, for 12 months after 'Desiderius' Mattheson produced 'Boris Goudenov', using the instrument in a similar situation, repeating the same colour a year later in 'Henrico IV' (1711).

Another composer who spent a great deal of time in Hamburg - indeed he died there in 1767 - was Georg Philipp Telemann. He also became attracted to the viola d'amore because, as far as recent research can tell, he made use of the instrument three times. In the work which became known as the 'Frankfurter Passion' (1716) the viola d'amore joins in two

Arias - first with flute and oboe, and secondly as a solo obligato to the voice. The work carries the title 'Der sterbende Jesus'. Telemann also wrote a concerto for flute, oboe d'amore, viola d'amore, strings and continuo. The viola d'amore line is written rather high, and the writing for the instrument is more suited to the violin, though the colour produced by the viola d'amore against the two woodwind instruments has a 'rightness' about it. Telemann used the instrument a third time in a trio for flute, viola d'amore and continuo - a combination that was to become relatively popular, as the flute and viola d'amore contrast extremely well. A further interesting composition that has come to light is a Concerto for 2 'violettas' and strings, published as an arrangement for two violas and string orchestra.

Another musician who worked with Keiser at the Hamburg opera for three years was Christoph Graupner, playing the harpsichord in the orchestral pit until 1709, when he left to become Kapellmeister to the Landgrave Ernst Ludwig of Hesse Darmstadt for the last 50 years of his life. Graupner was a prolific composer - though little of his music is available in print - and his manuscripts are now mainly housed in the Hessische Landes und Hochschulebibliothek Musikabteilung in Darmstadt. To say that he favoured the viola d'amore is to understate the truth: he featured the instrument whenever possible, and must have been very attracted to its sound quality. I am indebted to my friend and colleague Myron Rosenblum of New York for the following list of the works of Graupner that include the viola d'amore. The manuscripts are in the composer's own hand:

- | | |
|---------------------------|---|
| 8 Concertos | 3 for viola d'amore, strings and cembalo
(‘cembalo’ of course indicates <i>harpsichord</i>)
2 including also a viola
1 for chalumeau, viola d'amore, oboe, strings and cembalo
1 for flute, viola d'amore, strings and cembalo
and 1 for the above combination with the addition of a chalumeau. |
| 12 Overtures
or Suites | 8 for viola d'amore, strings and cembalo
1 for flute, viola d'amore, chalumeau, strings and cembalo
1 for oboe d'amore, viola d'amore, strings and cembalo
1 for flute, viola d'amore, 2 chalumeau, corno di selva, strings and cembalo
1 for flute d'amore, oboe d'amore, viola d'amore, strings, bassoon and cembalo. |
| 7 Trio Sonatas | 6 for flute, viola d'amore and continuo
1 for chalumeau, viola d'amore and continuo |
| 1 Sinfonia | for viola d'amore, bassoon, violone, 3 violas, and cembalo. |
| Cantatas | 13 Cantatas include 1 viola d'amore, and 1 includes two. |

It is just possible that the viola d'amore player at Darmstadt was concert master Jacob Kress, who went there in 1736. He wrote a triosonata for flute, viola d'amore and continuo that was in the University Library, Rostock.

Joseph Eybler, vice chapel master to the Court of Vienna from 1795 to 1805, included the viola d'amore in two quintets for viola d'amore, violin, viola, 'cello and bass, which are now in the British Museum.

Johann Pfeiffer, a first-class violinist born at Nuremberg in 1697, became concert master at the Court chapel in Weimar. He was favoured by the Duke and accompanied him on a number of travels. In 1734 Pfeiffer moved to Bayreuth as Kapellmeister, and remained there until his death in 1761. There is a trio sonata for flute, viola d'amore and continuo by him in Darmstadt, a copy of which is in the British Museum.

Franz Anton Hoffmeister (1754-1812) was a businessman who specialised in music printing, after being first a Kapellmeister and then studying law. His association with Mozart and Beethoven concerning the printing of some of their music is well known: what may be less familiar is that he wrote much light music, and also gave his attention to the viola d'amore in four quartets:

Quartet for viola d'amore, flute, violin, and basso, with two horns *ad lib.*

Quartet for viola d'amore, 2 violins and basso, with 2 horns *ad lib.*

Quartet for viola d'amore, 2 violins and basso, with 2 horns *ad lib.*

Quartet for viola d'amore, 2 violins, and 'cello.

The manuscripts are in the Library of the Musikfreunde in Vienna.

Johann Christoph Petz or Pez was Court conductor to the Duke of Wurttemberg at Stuttgart for the last ten years of his life, dying in service in 1716. When applying for his position he stated that among his many qualifications, in addition to conducting and composing, was the fact that he could if necessary step down into the orchestral pit and play the violin or even the viola d'amore. He encouraged the art of playing the viola d'amore in two compositions that include the instrument, the first being a suite of 8 parts, scored for 3 recorders and 3 violas d'amore with continuo. The second work - with the title - 'Pieces pour la musique de table' - is for 2 violas d'amore, 2 flutes, viol da gamba and continuo.

The Dresden Court attracted a number of musicians of note, and two in particular merit attention here because of their interest in the viola d'amore. Johann David Heinichen (1683-1729) wrote a triosonata for flute, viola d'amore and continuo. He spent the last 12 years of his life in Dresden, and probably knew and worked with Christian Petzold (1677-1733) who was Court composer and organist at the Dresden Hofkapelle for many years. His contribution to the viola d'amore repertoire was 2 unaccompanied solo sonatas for the instrument. Petzold was very likely a player of the viola d'amore: his writing for the instrument, using double notes and chords, makes both sonatas difficult to play even by today's standards, illustrating that someone in Dresden at that time must have been a very proficient performer.

The Potsdam Court of Frederick the Great contained and encouraged a number of fine musicians, including J J Quantz (1796-1773), an all round musician who provided his King with almost a surfeit of flute music. The orchestral leader was Franz Benda, who had settled in Potsdam around 1746 - one year before the visit of J S Bach to the Court. Benda was an outstanding violinist, and also a performer on the viola d'amore. He wrote a 3-movement 'Solo per la Viola d'Amore col Basso', the final of which is an 'Allegro Moderato con Variazioni'. Quantz himself left 2 triosonatas for flute, viola d'amore and continuo. It is not beyond the bounds of possibility that the two compositions received their first performance in the Potsdam Palace, with the Monarch playing the flute, Benda the viola d'amore and Quantz the keyboard.

Friedrich Wilhelm Rust (1739-1796) was a violin pupil of Benda who spent most of his life in Dessau. During a visit to Italy in 1766 he became attracted to the viola d'amore, and the compositions which he has left us show a great and intimate knowledge of the instrument:

- Duetto per la Viola d'amore e Viola
- Trio per la Viola d'amore e due Flauti
- Aria con VII Variazioni for Viola d'amore and basso
- Sonata for Viola d'amore and Violin
- Sonata per il Cembalo colla Viola d'amore
- Sonata per la Viola d'amore col Accompagnimento
- Solo per la Viola d'amore
- Solo per la Viola d'amore col Accompagnimento
- Sonatine La Paysanne for Viola d'amore and basso.

The 18th century Mannheim Court was famous for its high standard of orchestral performance, and for many years it employed the finest musicians available. The names of two: Johann Stamitz (1717-1757) and his son Karl (1746-1801) will probably remain in the annals of music history as outstanding string players and composers. Both enhanced the name of the viola d'amore - Johann as player and Karl as composer-player. Though the Court employed both father and son, the output of music did not necessarily feature the viola d'amore - the orchestra contained too many fine instrumentalists and composers to permit this. Apart from the two Stamitz's there were Christian Cannabich and Joseph Toeschi (violins), Sartorius, Matthias Friedrich Cannabich, Georg Metzger and Baptist Wendling (flutes), Ludwig August Lebrun, Joseph Fiala and Friedrich Ramm (oboes), Franz Tausch (clarinet), and Heinrich Ritter and his son Georg Wenzell (bassoons). Johann Stamitz was appointed concert master of the Mannheim Electoral Court in 1745. He played the viola d'amore, 'cello, and double bass. The *Musikalische Real Zeitung* of 23 July 1788 carries an interesting item concerning him:

Karl Stamitz's father, when playing a solo for the viola d'amore, would often join in the tutti on the

double bass, then return to the solo instrument and never play a wrong note.

Such were the days of the virtuoso player. Johann died when his son Karl was about 11, and the boy was reared and educated in the confines of the Court. Karl Stamitz was an outstanding influence for the cause of the viola d'amore, and was also a virtuoso violinist. After a number of years at Mannheim he moved to Paris and captivated the city with both violin and viola d'amore. In 1777 and 1778 he was in London repeating his French success. He travelled extensively as a virtuoso string player, always enjoying success with the viola d'amore. He was without doubt the outstanding player on the instrument of his century, bringing it to its highest peak in performance and composition. He may also have more regularly used the 7th string on the viola d'amore - he certainly included the use of it in his compositions, though many violas d'amore with seven strings were made before his birth. After his death in 1801, the viola d'amore lacked the dedication and artistry of such a player and musician; and, together with significant changes that were taking place in orchestral techniques and styles at that period, it suffered a decline which was to last many years. Karl Stamitz's known compositions include:

Sonata in D major for viola d'amore and continuo

Sonata a duo for viola d'amore, violin or alto viola

Sonata in E flat major for viola d'amore, violin obligato, second violin, 2 violas, 2 horns, 2 flutes and basso

Divertissement for viola d'amore and basso continuo

Quartet in D major for oboe, violin, viola d'amore and 'cello

Two concertos in D major for viola d'amore and orchestra

There is a third concerto in the Gunther edition (Leipzig), also in D major, but some doubt exists as to its authenticity.

Another member of the Mannheim orchestra was Giovanni Battista Toeschi. His date of birth is undiscovered, but he was already serving in the Mannheim Chapel in 1755, and died in Munich in 1800. He was a pupil of Johann Stamitz, and succeeded him as solo violinist on the death of Stamitz. In 1778 he left Mannheim and went to Munich, where he became Court Director of Music. He composed much, but only two works for viola d'amore are known: a Sonata for viola d'amore and bass, and a Quartet for flute, violin, viola d'amore and bass.

Another virtuoso of the viola d'amore was Karl Michael Ritter von Esser (b. Aix-la-Chapelle c1736, d. c1783). He toured extensively through Europe, and must have crossed the path of Karl Stamitz at some point - he was in Paris during 1774, as was Stamitz. He also was a violinist and composer, and in the British Museum are a Concerto in D for viola d'amore and orchestra, and an Andante zampognato for viola d'amore and viola da gamba or violone, transcribed by Carl Zoeller.

A perusal of the Breitkopf Thematic Catalogue (re-issued in 1966) reveal a number of published works available for the viola d'amore in 1762, 1768 and 1769. The compositions of Jan Krumlovsky appear often, and form an important part of the Bohemian-Czech school of viola d'amore scholars. Jan Krumlovsky was born in Tabor, South Bohemia, in 1719, and apart from a short period of service at the Court of the Elector of Saxony in Dresden, he spent most of his

life in his native town in an office of administration in municipal affairs, dying there in 1763. His great love and hobby was music and the viola d'amore, and though little of his music is generally available today, the following list of works as given in the Breitkopf Catalogue afford proof of his industry and admiration for the instrument. Needless to say he was also a performer.

- 1762 Partita for viola d'amore and basso
- Two Sonatas for viola d'amore and basso
- Partita for viola d'amore, 2 violins and basso
- 1768 9 duets for 2 violes d'amore
- Trio for viola d'amore, violin and basso
- 1769 Concerto for viola d'amore, 2 violins, viola and basso.

The mid-18th century was as rich in viola d'amore players as it was makers. Their work and artistry remain for all to see in the various libraries and collections around the world today.

Franz Pechatscheck was born in Wildenschwert, Bohemia, in 1763, and studied with Dittersdorf. He must have been a very good violinist, because by the age of 20 he moved to Vienna (where he remained for the rest of his life) and became a popular violinist and composer of waltzes. He was a prolific composer and very successful musician, but left only one extant composition for the viola d'amore, a Divertissement for viola d'amore and orchestra, to be found in the British Museum. The orchestra includes strings, oboes, flutes, horns, bassoons, trumpets and drums. He died in Vienna, it is believed in 1840.

Anton Giraneck (c1712-1761) was also of Bohemian origin, and lived at Prague before moving to the chapel of the Elector of Saxony at Dresden. He was a violinist and viola d'amore player, and the British Museum have a copy of a composition for the d'amore by him. It is a Concerto in A for flute, viola d'amore, 3 violins and bass, and is a copy of the original at Darmstadt.

Johann Baptist Neruda was another Bohemian, born at Rossicz about 1707. He was in Prague until 1750, then moved to Dresden to the Court Chapel, where he remained till his death in 1780. Neruda played violin, viola d'amore, and 'cello; and also composed quite a list of music. Only one work for the viola d'amore remains - a triosonata for flute, viola d'amore and continuo.

Paul Kocher was born at Tausch in Bohemia about 1719, and in his lifetime became a member of a number of monastic orders. He played a number of string instruments, including the viola d'amore (for which he is reputed to have written several concertos). He died at the age of 64.

For many years the *manufacture* of violes d'amore was confined to the southern part of Germany and Austria, but eventually a school of makers developed in and around Prague.

One of the most famous was Johann Ullrich Eberle who, though not a native of that province (Bohemia) settled there and adopted citizenship for the remainder of his life. In fact he was born at Vils near Fussen in south Bavaria, an area that produced many fine luthiers - though most left and settled elsewhere. Being no exception, Eberle worked his

apprenticeship in Fussen, moved to Prague, and worked under an established craftsman of the city, Thomas Edlinger. Here he remained until his death in 1768 at the age of 69, repairing violins, 'cellos and double basses, but particularly making the beautiful violes d'amore on which rest his reputation. One of the first bears the date 1727 and is of the English Violet pattern (see Chapter 3) with 7 playing and 14 sympathetic strings - an indication of Eberle's willingness to experiment in sound and resonance. However this was one of his rare excursions from the conventional model. With few exceptions his instruments are strung 7/7, and all bear the hallmark of fine craftsmanship.

Other Prague makers were Johann Georg Hellmer (b Augsburg 1687 d Prague 1770), Thomas Andreas Hulinsky (b Prague 1731 d 1788), Jan Kulik (b Prague 1800 d 1872) and the Rauch family. A number of its different members made violes d'amore, but one in particular - Johann Sebastian - who worked in Chomutov or Komotau, made one of the most beautiful instruments I know of, formerly the property of Carl Zoeller, and now in the Brussels Conservatoire collection. It bears the date 1742. Another instrument with a well fashioned soundbox dated 1727 is in the Vienna Musikfreunde collection, made by Joseph Protter or Praedter of Prague. Six more Prague makers are known to me: Karel Josef Dvorak (b Prague 1887 d 1947), Simon Jan Havelka (b Prague ? d Linz 1799), Joseph Antonin Laske (b Prague 1738 d 1805), Wenceslas Baudis, whose instruments are known up to 1781, Caspar Strnad (b Prague 1752 d 1823) and Johann Michael Willer (b Wils 1753) who lived mainly in Prague - a viola d'amore by him dated 1783 is in the National Collection in Prague.

Quite surprisingly, *Italian* musicians showed little interest in the viola d'amore: with their invention and artistry it should have had strong attraction, and one can only assume they were fully occupied in creating the fine violins and cellos we all know today. The earliest Italian viola d'amore I know of is by Gudi of Cremona, dated 1725 and currently in the instrument collection at the Deutsches museum in Munich. It has been altered from its original style of d'amore and converted into a 7 stringed instrument without sympathetic strings. Guidantus of Bologna followed with a number of violes d'amore from 1715, 1724 and 1730. These two makers are the exception rather than the rule, and one searches in vain for violes d'amore from the great makers of Italy.

A similar situation prevailed with composers, with Ariosti and Vivaldi as notable exceptions. Both adopted the viola d'amore at an early point in its history, and gave it some prominence with their compositions and performances (though it is not confirmed whether Vivaldi played the instrument). To have written 8 concertos for the viola d'amore, so beautifully indicates a more than passing acquaintance: six are for solo d'amore accompanied by normal string orchestra; the seventh includes a lute. The eighth is unusual even by modern standards. It is a concerto for viola d'amore, 2 oboes, 2 bassoons, 2 horns and continuo. Six of the concertos are in the National Library of Turin in a collection called 'Mauro Foa'. They are in the keys of A minor, A major, F and 3 in D minor. The remaining two concertos are in the Sächsische Landesbibliothek of Dresden: one is in D minor and includes the lute; the other is in D major. Ricordi's have published a tremendous amount

of Vivaldi's music under the editorship of Gian Francesco Malipiero, and I believe the viola d'amore concertos are now complete. Vivaldi also uses the instrument in his oratorio 'Juditha triumphans' as an obligato to the contralto voice in an aria.

The situation in *France* is equally enigmatic. An interesting pamphlet by Eugene de Bricqueville called 'La Viole d'Amour' (Paris 1908) attempts to relate the history of the instrument; and at one point the following statement appears:

It seems to have been in France that the viole d'amour had its greatest success. Not a single luthier of note but signed his name to some examples.

I find this difficult to accept on the basis of the instruments still available today. In the Paris Conservatoire collection is a viola d'amore by P Louvet of Paris dated 1738, strung 6/6. The Brussels Conservatoire have another 6/6 instrument dated 1766 by G J Deleplanque of Lille. J N Lambert, who worked in Paris in the second half of the 18th century, has a surviving example dated 1772, strung 7/7, in the Victoria and Albert Museum in London. A little known maker from Strasbourg, F Storck, made a viola d'amore in 1776 strung 6/6, now in the Basel Historisches Museum collection. Jean Bourgard worked in Nancy toward 1800, and in the Basel collection is a 7/7 instrument by him dated 1786. Cousineau, another Parisian (d c1824) is reputed to have made a number of violes d'amore, but I have not so far seen one. The USA Yale University collection possesses a viola d'amore made by Durant of Lyon dated c1880, strung 7/7. Also in USA in the Michigan University School of Music, Ann Arbor, is a fine viola d'amore in the Stearns collection. It is by Louis Guersan and is dated 1737, strung 7/7, and is unusual in having *f* instead of flame soundholes.

The above list does not quite match that of the German-Austrian output, but again allowance must be made for accident and destruction, of which French history contains notable examples. It is therefore difficult to estimate the amount of French luthier participation in the history of the viola d'amore, and the conclusion is that, though Bricqueville may have exaggerated slightly, some lovely violes d'amore certainly remain from the second half of the 18th century. One piece of French music is of interest in that it establishes the early use of the instrument in that country. It is a Suite in D by Marc of Rheims for viola d'amore and continuo, dated 1724. Most large towns of the time employed a 'Concert' - a group of musicians who played regularly in public. Marc was attached to the Rheims Concert as a string player. His suite was published in France by Maurice Senart & Co in 1926, with a transcription for violin and piano by Maurice Reuschel. It is not stated in the printed copy where the original manuscript is located.

This Chapter has had to rely on evidence of such occasional nature that continuous narrative is difficult. What seems to emerge is that the viola d'amore's centre of activity was in Prussia, Austria, and Bohemia. Yet in England there also occurred developments of interest, and it is to these we now turn.

3 The English Violet

TERMINOLOGY

The derivation of the names 'Violet', 'Violetta' and 'English Violet' is puzzling. As a general rule 'Violet' or 'Violetta' are used in a diminutive sense, to describe a smaller version of the violin or viola; but 'English Violet' alludes to a viola d'amore larger than the accepted version, and often possessing a greater number of sympathetic strings. This national adjective alludes perhaps to what Praetorius, for one, thought to be an English invention. Georg Kinsky, curator of the Koln Hoyer Museum about 1930, felt that the adjective referred to by Leopold Mozart in connection with the English violet - 'englisch' - was a substitute for 'engelhaft' or angelic, and expressed the seraphic character and sonorities of the instrument. G M Lanfranco (*Scintille de Musica*, Brescia 1533) refers to 'violetta da arco senza tasti' - 'small violas without frets played with a bow'. Brossard 1703 refers also to a 'diminutif de Viola'.

DESCRIPTION

The profile of the instrument is taken in part from that of the viol family; using flat back and sloping shoulders: but the outline is quite different.

The instrument has multiple bouts, and a strengthened body, to take the additional tension of the increased number of strings.

MANUFACTURE

The English Violet is by no means a late acquisition in the history of the viola d'amore, the instrument of Pilcher or Bichler of 1673 earlier mentioned being one of the earliest

known instruments, with 7-7 stringing.

Paul Schorn (Salzburg) produced a number of violes d'amore from 1699 onwards in conventional style, but in 1812 turned to the English Violet design and added 7 playing and 14 sympathetic strings, to a viola that can be seen today in the Nuremberg National Museum. The pegbox is surmounted by a blindfolded angel's head, and there is a rose cut in the table at the fingerboard termination. In the same museum, thought not part of the 'Ruck Collection', is an English Violet by Paul Alletsee of Munich dated 1713. There must have been contact between the two makers, Salzburg and Munich being a little over 100k apart. Alletsee's instrument has an added head, 6-16 stringing, and a soundboard rose. Alletsee made another in 1716 with 6-11 stringing, a soundboard rose, and the conventional blindfolded angel's head; this is also in the Nuremberg Museum.

The title 'English Violet' is at odds with the above information, the earliest viola d'amore in England being made in 1820 by Thomas Coleman of Oxford, a 7-7 strung instrument now in private ownership.

TUNING

Leopold Mozart, in his remarks about the English Violet, said that with 7 strings above and 14 below, they would have to be tuned differently. 'Differently' meant at variance with the accepted way of tuning an instrument with a lesser number of sympathetic strings, which was (and still is) generally to tune the upper and lower in unison. But what system of tuning does one relate with an instrument of 11, 14, 15, and 16 sympathetic strings?

The sympathetic strings could be tuned in pairs, but this would have to be very exact in tuning, and not much would be gained from this arrangement in resonance. I find it difficult to conceive a satisfactory method. The following examples give an idea of the variation in tuning the sympathetic strings that at least 4 former scholars and players of the instrument adopted for their playing on a 7 string viola d'amore:

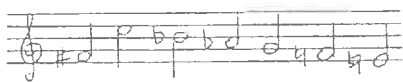
Paul Shirley, USA



J Kral, Leipzig



Henri Casadesus, Paris



Milandre, Paris 1771



L Mozart 1787 wrote:

The twelfth kind is the English Violet, chiefly distinguishable from the viola d'amore by having seven strings above and fourteen below, which therefore must be tuned differently. Owing to the number of lower sympathetic strings, the tone is stronger.

MUSIC

Vivaldi specifically scored the Violetta in ensemble at least 4 times; while J S Bach wrote for it on 3 occasions - in 1724, 1727 and 1734 - and all the music written for it is well within the range of the viola.

Telemann wrote a concerto for 2 violettas, placing the writing for first violetta in the soprano clef, and that of the second in the alto clef. Both lines fall easily in the compass of the viola, and a modern transcription has been successfully made and printed for 2 violas and string orchestra.

Handel wrote for the 'Violette Marine' in his opera 'Orlando'. The two Violette parts were for the brothers Castrucci. The music is written in the alto clef and is in the range of the viola.

In the London Royal College of Music library are a number of quartet movements by Francesco Saverio Richter, for 2 violins, violetta and 'cello - again the violetta part is written in the alto clef, and differs little from the normal viola part.

4 The 19th century and a revival

One of the first instrumentalists after 1820 to take an interest in the viola d'amore was Christian Urhan, born near Aix-la-Chapelle 1790 and died in Paris 1845.

An all round musician, and an exceptional string and keyboard player, he became a viola player in the Paris Opera orchestra in 1816, eventually succeeding the famous Baillot as leader of the orchestra.

His viola d'amore performances brought him fame, and were instrumental in causing a revival of interest in the instrument.

The seeds were sown as early as 1822, when a light ballet-pantomime was produced at the Paris Opera - 'Paradis de Mahomet' - with music from a collaboration between Rodolphe Kreutzer (known for his violin studies and friendship with Beethoven) and Charles Frederick Kreube. A part for the viola d'amore was included in the score, and it fell to Urhan to suggest a tuning for the instrument, and perform it in the Opera House.

A similar situation arose in 1824, when another work - this time with music by G M Schneitzhoffer - called 'Zemire et Azor' was produced at the same theatre. Again Urhan played the viola d'amore, and received an ovation at the performance.

Both the above works are little known today, and possibly the name of Christian Urhan would not have become known for his association with the viola d'amore if it had not been for Meyerbeer's 'Huguenots', produced at the Paris Opera on 28 February 1836. The role here given to the instrument is always cited as an example of its use in opera: the tutors of J Kral of Leipzig, C Zoeller of London, and K Stumpf of Vienna all carry the relevant extract, as does Berlioz in his *Treatise of Modern Instrumentation and Orchestration*.

None of these sources reveal the full story, and quote the aria prelude only, where the key is D major and all is very comfortable for the viola d'amore. It is the following aria in B flat that poses a question, and if the following dissertation on this subject seems over long, it is because of a personal desire to set out the truth of a matter that has been misrepresented for many years.

There is a note by a player of the Paris Opera orchestra of that time - Deldevez - stating

that the aria was originally written with the cello rather than the viola d'amore in mind. The persuasive Urhan put forward the suggestion of using the latter instrument to Meyerbeer, who accepted it; and ever since the opera has been associated with the viola d'amore.

In the first act, the instrument is given a prominent role with the tenor Raoul in a Romance, which begins with a prelude that is almost a cadenza for the viola d'amore. This is in D major - obviously with the instrument's tuning in mind - and contains double notes, four-part chords, and arpeggios, all difficult on a 4 string instrument, but lying comfortably under the hand on the viola d'amore.

At the nineteenth bar the voice enters, and the key changes to B flat. The obligato for (supposedly) the viola d'amore continues: yet the music from this point is difficult and unsuited to the instrument. Some of the writing is in the lower register, which is complicated in B flat when the strings are tuned in D. This continues until bar 50, when the viola d'amore is given two bars of D major arpeggio, finishing on a top D. The voice continues again in B flat, with the string instrument playing a florid and interesting role. At the end of the aria is a small cadenza, shared by voice and instrument, still in B flat.

Bricqueville 1908 has the following to say on the subject:

The prelude to the aria 'White than the whitest Ermine' was really played on the Viole d'amore. This did not imply any difficulty: it sufficed to draw the bow over the open strings, of which even a gardener would be capable. Then, since there are difficult modulations in the accompaniment which follows, the artist in the orchestra took back his viola - yet the public remained persuaded that it was the Viole d'amour which they had been hearing all along. The public of the Paris Opera - a public in all essentials ignorant - has swallowed, and swallows still, so many falsehoods, that it has been no trouble at all to add this one to the list.

Strong words, but at least one countryman to his own.

There is another observation from Tolbecque 1903:

Meyerbeer composed 'Les Huguenots', and wrote a prelude for viola d'amore, followed by a so-called accompaniment for the same instrument.

As it was impossible to find a viol player, this is what Meyerbeer did to give the public the illusion of an entire piece - both prelude and accompaniment - played on the solo viola d'amore. The musician responsible for the part (principal viola) was to take a viola tuned to the system of Milandre (re, fa, re, fa, la, re). This way he had only to draw the bow across open strings two at a time to produce a perfect D major chord. Then he would repeat the manoeuvre an octave higher with harmonics, add a few notes on the top string, finish with the common chord, and the ruse was complete. He would immediately change back from the viola d'amore to his own viola and accompany the love song on the latter, since it would have been absolutely impossible for him, with Milandre's bizarre tuning, to play anything other than little pieces in D major, always D major.

Now the accompaniment of the said love song is of course full of modulation. With the old tuning (re so, do, mi, la, re) it would have been very easy: but it would have meant learning how to play the instrument properly.

This little deceit has continued to be practised, and the public has not ceased to be persuaded that it is hearing prelude and accompaniment on an old viol. It would, no doubt, be a waste of effort to prove the contrary.

There is just time at the end of bar 17 to lay down the viola d'amore and take up the viola and, similarly, bars 47, 48 and 49 are tacet for the instrument, which gives time for a change over. At the end of bar 53 a change again is possible from viola d'amore to viola, and the aria remains using this instrument until its conclusion.

With many year's experience of both instruments, I have a certain amount of sympathy with this deception: the B flat section referred to is not at all suited to the viola d'amore.

By the same token, I am not completely happy concerning Bricqueville's condemnation of his fellow Parisian opera-goers in permitting themselves to be so deceived. Some years ago I had the privilege of a private conversation with Stravinsky on the subject: he was rehearsing the BBC Symphony orchestra in Maida Vale, and, as I left the first viola stand for a coffee break, he stopped me and asked my opinion of a certain technical passage for the violas in his work which we had been rehearsing. I suggested that while it was anything but easy on the viola, it would be comparatively simple on a 6 string instrument such as the viola d'amore. He smiled and said he found this interesting, so I asked if he liked the tonal qualities of the old instruments. Without hesitation, and with extended arms, he said 'but love the viola da gamba and the viola d'amore - in the Paris Opera I have heard the loveliest sounds of the viola d'amore in Meyerbeer: it is so wonderful.'

I felt encouraged to put the obvious question to him: 'Have you ever considered writing for those instruments?' But his reply concluded the conversation - 'Oh no, I do not understand them.' I immediately wrote down all that had been said, as I was so impressed by his sincerity on the subject, and wished to retain the memory of it.

Berlioz was also impressed with the viola d'amore, and devotes some space to it in his treatise on orchestration:

The instrument is rather larger than the viola. It has almost universally fallen into disuse, and were it not for C Urhan, the only player of the instrument in Paris, it would be known to us only by name.

As one would expect with Berlioz, he writes with an intimate knowledge concerning the instrument, discussing harmonics, arpeggios, and chords of 3 or 4 parts, even suggesting the use of a set of viols d'amore tuned in different ways according to the chords required by the composer. He also says:

The quality of the viola d'amore is faint and sweet: there is something seraphic in it, partaking at once of the viola, and of the harmonics of the violin. It is peculiarly suitable to the legato style, to dreamy

melodies, and to the expression of ecstatic or religious feelings. Mons. Meyerbeer has felicitously introduced it in Raoul's Romance in the first act of 'Huguenots'.

But this is merely a solo effect. What would not be that in an andante of a mass of violes d'amore playing a fine prayer in several parts or accompanying with their sustained harmonies a melody of violas or violoncellos, or for a corni inglesi or of a horn, or of a flute in its middle part mingled with arpeggios. It would really be a great pity to allow this choice instrument to become lost, upon which any violinist might learn to play, by a few weeks' practise.

After the death of Urhan in 1845, the viola d'amore lacked the necessary enthusiast for some years, which resulted in a gap in the repertoire of the instrument, and composers showed little or no interest in the viola d'amore.

Some 25 years later, one Johann Kral was very active in Prague, with both viola and viola d'amore. He was both soloist at the Opera and teacher of the instrument, publishing a tutor *Anleitung zum Spiele der Viole d'amour*, whose title pages announce him as 'Solospieler der k.k. Hof-Opern Kapelle'.

Two other important protagonists of the viola d'amore about this time had been born in the same year: Louis van Waelfelghem at Bruges in 1840, and Carl Zoeller in Berlin. The paths of the two men must have crossed many times, as they both worked in London for many years - it could not have been otherwise, with both specialising in the viola d'amore.

Waelfelghem studied at the Brussels Conservatoire, under Meerts for violin and Fétis for composition. He was for a time solo violinist in the Budapest Opera, as a result of a friendship with Lipinski, but this did not last long and he went to Paris. He settled here for some years, and took up the viola, which eventually lead him to the viola d'amore. He visited England many times for the season of opera and concerts, and played with such artists as Joachim, Auer, Saraste, and so on. Carl Flesch, in his Memoirs, says Waelfelghem was first viola of the Lamoureux Orchestra in Paris in 1891 when he joined. W's study of the viola d'amore in that city brought him into contact with 3 other musicians who wished to revive the music of the previous century: L Diemer (harpsichord), L Grillet (vielle) and J Delsart (viola da gamba).

An ensemble was formed - the *Société des Instrumens Anciens* which gave its debut at the Salle Pleyel on 2 May 1895. This was successful, and they visited many cities. This success decided Waelfelghem to give up orchestral playing, and devote his time to the viola d'amore and the ensemble. This being now the latter part of his life - he died in 1908 - meant he really spent some 13 years as a viola d'amore specialist. He enjoyed a high reputation as a player, and was generally well respected, his decorations including the Chevalier of the Legion of Honour, Order of Christ (Portugal) and Order of Leopold (Belgium). Such respect probably encouraged him to publish (through Durand) a number of small pieces and arrangements, for performance on an Eberle instrument c1740 (presently in possession of the author).

Carl Zoeller (Berlin 1840 - London 1889) studied the violin at the Berlin Conservatorium, and settled in London in 1873, becoming bandmaster of the 7th Queens

Own Hussars in 1879 and of the 2nd Life Guards in 1889. He wrote a quantity of music of the lighter kind, but was serious enough to publish a *New Method for the Viole d'amour, its origin and history and art of playing it* through Lafleur (London 1885).

Zoeller was not only an enthusiastic performer on the viola d'amore; he was also a scholar, and spent many hours in museums overseas, copying out music for the instrument that was not available in England. Some results of his industry can be seen in the British Museum. He also composed several works which included the viola d'amore, and many of these were published - though they are not easily obtainable today. One of his instruments, a beautiful viola d'amore by Johannes Rauch of Commathau (1742) is in the Brussel collection.

The combined efforts of Kral, Waefelghem and Zoeller had therefore some effect in bringing about further use of the viola d'amore, particularly in opera. And in fact slightly previous to this period - the last quarter of the 19th century - Karl Ludwig Almand Mangold (1813-1889) had written an opera - 'Tannhauser' - which was produced in 1846. Zoeller included extracts involving the viola d'amore in his tutor. In Act 1 scene 3 the instrument plays a few arpeggios in D major during the prelude to a duet. Later in Act II, in a Ballet the composer gives the viola d'amore quite an extended solo, concluding with the inevitable D arpeggio. Zoeller acknowledged his quotes 'By kind permission of the composer Herr C A Mangold, Gross-Herzoglichen Hof-Music Director at Darmstadt'.

Gustave Charpentier's one famous opera - 'Louise', first performed at the Opéra Comique (Paris) on 2 February 1900 - includes an untaxing viola d'amore part in the 4 final Act.

In Monte Carlo 2 years later, Jules Emile Frederico Massenet presented a 3-Act 'Miracle' opera, 'Le Jongleur de Notre-Dame', in which the viola d'amore is given a long solo in Act 1 and a shorter in Act 3. The instrument is intended to represent a viol of the period of Jerome of Moravia (1260), and, though it is an opportunity for the viola d'amore, it was perhaps a miscalculation on the part of Massenet, since harmonics on a viol were not written for in the 13th century! Karl Stumpf prints extracts in his Tutor.

Puccini's 'Madame Butterfly' (Milan, February 1904) contains an off-stage part for the viola d'amore - simply a ruse to keep the soprano and tenor voices on pitch when they sing 'lontano' - but it is doubtful if opera goers have ever noticed the use of the instrument. The music is written in the treble clef, and can be played on violin or viola: and this indeed normally happens, as few opera houses boast a viola d'amore player, and fewer still consider the cost of the correct instrument for one short passage worthwhile. Yet in the Museo degli Strumenti in Milan is a viola d'amore (strung 5-5) by Leandro Bisiach (of Milan) dated 1904 with an interesting label which states

Leandro Bisiach, Scuolo Cremonese, Piazza Duomo, fece in Milano 1904 di mano costruttore Viola d'amore fatta espressamente per l'opera Madame Butterfly di Puccini.

There is also a letter from Puccini to Bisiach dated 16 January 1905:

Egregio Signor Bisiach, mi e grato attestare che la viole d'amore da Lei construite e instrumente delizioso e perfetto sia come cavata e come forma. Io l'ho provato nella Butterfly e ne sono rimasto contentissimo. Mi pregio confermarmi suo devoto Giacomo Puccini.

The Bisiach viola d'amore in the Milan collection is clearly the one used at the first performance of the opera.

Wilhelm Kienzl (b1857) - a friend of the Wagner family for many years - wrote a number of operas, and in 1911 his 'Der Kuhreigen' was performed in Vienna. A small part for the viola d'amore is included.

Hans Pfitzner, born in Moscow of German parents in 1869, had his opera 'Palestrina' performed at Munich on 12 June 1917. There is a part for viola d'amore in Act 1 and Act 2, both quoted in Karl Stumpf's Tutor.

Yet the instrument was used increasingly in instrumental music. In my research I have come across a reference two or three times to a 'Serenade toscane' op.3 no.2 for voice, viola d'amore and piano c1865 by Gabriel Faure, published in 1879 by Choudens (afterwards Hamelle). To date I cannot verify its existence, but in my endeavours to ascertain the truth I came across the information that Waelfelghem took the viola line in the first performance of Faure's Piano quartet no.1 in C minor (14 February 1880).

Paris soon produced another viola d'amore player: Henri Casadesus, a member of a famous musical family, born in Paris on 30 September 1879 (d 31 May 1947). He studied at the Paris Conservatoire, and in 1889 won first prize for his viola playing. Very soon he became an important figure in the city's musical life. He played the viola d'amore, and it is recorded in Grove 5 that Casadesus formed and directed the ensemble known as 'Societe des Instrumens anciens' in 1901. This has the same name as that which gave its debut in Paris on 2 May 1895 with Waelfelghem as viola d'amore player (also noted in Grove 5). At any rate, the family Casadesus have recently deposited some 32 MMS of Henri in the Bibliotheque Nationale Music Department for safe keeping. The viola d'amore is included in nearly all of the compositions, and some of the titles look most interesting. For instance, there is a 'Symphonic Concertante pour Viole d'Amour, Contrebasse et Orchestre, 1 Fl. 1 Ob. 2 Hns. and String Orchestra' listed. Also listed are a number of pieces for viola d'amore and piano, and 20 Etudes for the solo instrument, additional to the 24 Preludes for the instrument and Piano or Harp, published by Salabert (Paris 1931). I understand that microfilm copies can be obtained on request. Salabert also published a 'Technique' for the viola d'amore by Casadesus about 1930.

In 1930 the publishing house of Senart in Paris issued a 'Method de Viole d'amour' by A Corras, and in the same year a 'minueto ancien' by the same composer. This and the above information concerning Paris and the viola d'amore suggests a more than passing interest by musicians in the instrument: 3 tutors were produced in the city by Milandre (1782), Corras (1930), and Casadesus (1932). This may be because the German-Austrian influence had waned slightly, and Paris - in some respects more the world centre of the arts

at the beginning of the 20th century - appeared to be more interested in the viola d'amore than any other cultural centre at that time.

In 1916, edition Weinberger of Leipzig brought out a 'Schule für Viole d'amour' op.6, and followed it with 'Stücke alter Meister für Viole d'amour solo' and 'Alte Meister für Viole d'amour und Klavier'. The author was M L Goldis, but there appears to be little information concerning him.

Further East, it is my firm belief that the archives of museums and collections of music in Czechoslovakia have still to be explored: there must be much music, for the viola d'amore, that eludes us, and we are completely ignorant of. The love of the instrument by musicians of the country, and the number of fine craftsmen it could boast, suggest music for the viola d'amore must have been written in quantity.

However, we do know of the affection in more recent years that a Czech composer had for the instrument: this was Leos Janacek (b N Moravia 1854, d Prague 1928). In the 3-act opera 'Katya Kabanova', first performed in Brno on 23 November 1921, there are many passages throughout the work for solo viola d'amore, and the instrument is used always in a melodic role, without chords, arpeggios, and so on. Another opera - The Makropulos Affair (1923-4) - uses the viola d'amore in a similar manner to that in Katya Kabanova, except that few double notes are given. In both operas the duration of playing the various extracts for the viola d'amore are short, and technically the demands are not difficult.

Janacek's love affair with a woman less than half his own age (73) - Kamila Stosslova - brought a letter referring to the viola d'amore (Homburger 1963): 'The whole work [the 2nd string quartet (1928)] will be kept together by a special instrument. It is called viole d'amour, the viola of love. How I am looking forward to it. In this work, I shall be alone with you. No other person besides us.' But in the resulting work no viola d'amore was included. Vogel 1962 also refers to an intended, but wisely withdrawn, use of the instrument:

Many of the errors in the orchestral parts were not caused by Janacek, but were due to copying or printing errors. For instance, at the beginning of the 3rd movement of the Sinfonietta, all the strings are marked 'con sordini', but only the violas remain senza sordini. This is easily explained if the manuscript score is consulted. The entire movement, even its wild middle section, is scored not for violas but for solo viola d'amore.

This instrument naturally had to be played without a mute if it was to be heard at all.

Later Janacek changed everything he had written for viola d'amore into normal viola parts.

Having played this work a number of times, and despite my interest in the viola d'amore, I am glad that the composer had second thoughts.

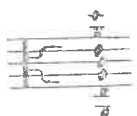
Just after Janacek had finished writing his second 'Intimate Letters' quartet in February 1928, another important composition for the viola d'amore was given its first performance. This was 'Kammermusik no.6' op.46 no.1, for viola d'amore and chamber orchestra without violins or violas, by Paul Hindemith (1895-1963.) It was conducted at Koln on 29 March

1928 by Ludwig Rotenberg, with the composer as soloist, and published by Schott in 1930. The work has a difficult solo line, and demands a first class technique. Eight years previously the composer had performed his 'Kleine Sonata' op.25 no.2 for viola d'amore and piano, at Heidelberg - also published by Schott, in 1929.

Hindemith does not make a suggestion for tuning the viola d'amore in the Kammermusik, but offers the following for the Kleine Sonate:



Karl Stumpf's *Neue Schule für Viola d'amore* offers the following tuning of the 7 strings for the Kammermusik no.6:



The viola d'amore appears to have had little attraction for the Russian musician. In Borissowsky 1934 is a note of 4 dances by W Schirinsky (MS Moscow 1930) Serge Prokofieff includes the instrument in the second 'Romeo and Juliette' suite op.64, but only for 6 bars; and in the full score it is written as 'Viola Solo ossia Viola d'amore', with the note that the viola d'amore is 'ad libitum'. The work was first performed on 15 April 1937 in Leningrad.

The USA has not been particularly interested in the instrument until recently. Today it is different: many young players are studying the instrument, and a few composers are writing for it. Even earlier, Charles Martin Tornov Loeffler (b Mulhausen 1861) settled in Boston in 1881, and after 1903 devoted his life to composition. He was a viola d'amore player, and wrote a number of compositions for the instrument: but his one major work is 'La Mort de Tintagiles', a dramatic poem for full orchestra (op.6), based on the drama of Maeterlinck. It is the kind of music which is full blooded, with many fine moments, and an excellent part for the viola d'amore, written with a knowledge of the instrument and

effectively used against the orchestra. It was published by Schirmer.

Another visitor to the USA who settled there was Paul Shirley. In an article written about him he says he was solo viola at the Court Theatre in Darmstadt in 1910 when he first played the solo viola d'amore in the Meyerbeer's Huguenots. At the invitation of Richard Wagner, he joined the Bayreuth Festival orchestra. He also studied with Herman Ritter himself a virtuoso player of the viola d'amore. In 1958, Edition Peters published his 'The Study of the Viola d'amore', as a reprint from the first 1920 edition. The text is in English, German, and French.

Returning to Europe, we should refer to Ferenc Erkel, a composer of Hungarian opera and National Music, who had a tremendous following during his lifetime (1810-1893). He was a founder member of the Philharmonic Society in 1853, the National Choral Society in 1867, the Academy of Music (with Liszt) in 1875, and the Opera House in 1884. In 1861 he produced an opera, 'Bank-Ban', which had great success, and is considered to represent the ideal melodic Hungarian music. The score includes a part for viola d'amore and the Hungarian cimbalom. In a review of the first performance (Musical News - Zeneszeti Lapok Pesth 21/27 March 1861) the critic Mihaly Mosonyi writes

The score includes important parts for both the viola d'amore and the cimbalom. The form especially practised for this occasion, was played to great acclaim by Prof Rhidley Kahne, an American who settled in Pesth.

A Danish composer and conductor, Frederik Rung (1854-1914) played the viola d'amore, and his father Henrik Rung (1807-71) composed music for the instrument, the manuscript being in the Copenhagen Royal Library. I have copies of

Arietta for Voice, viola d'amore and cembalo
Romance for voice, viola d'amore and 2 chitarre
Notturmo for viola d'amore, viola and cembalo

The viola d'amore appears therefore to have had a significant revival from the last quarter of the 19th century until World War 2: and it is to be hoped that the recent renewal of interest will be not only revivalist, but will also encourage composers further to develop the instrument's potential.

The following list of music for the viola d'amore has been compiled from numerous sources over a period of many years. Only a small portion of it will be easily available - the remainder is either out of print or simply unobtainable. My first sentence is no exaggeration.

This Catalogue includes all compositions known to me, whether original or arrangements from the repertoire of other instruments. Some of these arrangements have adapted well. Others are 'period pieces' and should be accepted at face value.

Museum reference numbers have been included where known. The Breitkopf Thematic Catalogue is a mine of information for all orchestral music from 1762 to 1787, though for a scholar of the viola d'amore it is simply tantalising: none of it is available today. In a letter received from Breitkopf & Hartel of Wiesbaden quite recently is the following statement:

These works were not original publications of Breitkopf, Leipzig because they had distributed such works in manuscript together with their own publications. This means that J G I Breitkopf distributed publications as well as works of other authors and publishers and listed them all in the thematic catalogue. The editions of this early period were mainly manuscripts and were if requested copied by hand. Much to our regret you will not find printed copies of these works.

Research and scholarship may reveal them one day, and release a good proportion of the repertoire of the viola d'amore which at the moment is lying dormant in some library or collection.

The Catalogue which follows lists works known to me under the following headings:

SOLO VIOLA D'AMORE	Solo (35 items), Solo with keyboard (77 items)
ENSEMBLE ITEMS	Duos (22 items), Trios (35 items), Other ensembles (28 items)
D'AMORE AND ORCHESTRA	Concertos (27 items), Other works (7 items)
MISCELLANEOUS	d'Amore and Voice (32 items), Methods Studies (14 items) Other Miscellaneous (6 items)

A total of 283 items are listed.

Solo works

Sonatas and Partitas

Goldis, M L *A book of pieces from the Old Masters* Josef Weinberger (Leipzig and Vienna) n.d. This is complementary to a second book of pieces with piano accompaniment.

Jesinghaus, Walter *Sonata for viola d'amore solo* Walter Jesinghaus (Lugano) 1932. Another solo sonata has been noted by W Borissowsky 1934 with the year given as 1929. The composer sent the 1932 sonata to me, and I would think the 1929 work would have been included if it had been available.

Kral, Jan *Romance, Mignon by A Thomas for viola d'amore solo*. Copy in the Musik Bibliothek Vaclav Kral, Prague.

Lorenziti *La Chasse. Solo sonata for viola d'amore* Paul Gunther (Leipzig). Edition Paul Gunther is an edition of music for the viola d'amore that is known by a small circle of enthusiasts, and little is known outside it. Paul Gunther of Leipzig, himself a player, has provided music for the instrument that is not easy to obtain elsewhere, and, though I have never seen a catalogue from him, a large number of works are covered. One could wish for a firmer hand in the editing of the various pieces, and for the inclusion of more MS sources. The whole style is often scrimped: for instance, if two bars are alike, the second bar will often show a repeat sign to save an inch of space at most - one is given the impression of costing on a strict budget. I believe Paul Gunther died in the early 1950's, and that his wife disposed of the manuscripts. Moser, Rudolf *Suite for viola d'amore solo op 78* Private printing. Moser was Director of Music at the Basel Conservatoire earlier this century.

Muradian, Vazgen *Sonata op 38 for solo viola d'amore* MS. A contemporary full scale work of three movements: *Allegro, Largo* and *Allegro vivo*.

Olsen, Poul Røvsing *Pour une viola d'amore op 66* MS 1969. A contemporary work from Denmark.

Schulz, Th. *Barcarole for solo viola d'amore* MS. Copy in the Musik Bibliothek Vaclav Kral, Prague, also *Reverie du soir, Klekani* in the same library.

Wernick, Richard *Music for viola d'amore* MS nd. A contemporary work from USA written for William Trampler. A tuning for both playing and sympathetic strings is given.

Petzdold, Christian (1677-1733) *Partita No.1, Partita No.2* MS arrangements by Emil Seiler, No.1 in *Sächsische Landesbibliothek, Dresden (2354/R/I)* modern edition by Myron Rosenblum New York (John Markert & Co) 1966. No.1 *Intrada, Allemande, Courante, Sarabande, Menuet, Gigue, Aria, Gavotte, Bouree, Rondeau, Menuet*. No.2 *Gavotte, Gigue, Bouree, Gigue, Air, Courante, Sarabande, Menuet*.

Anon *Partita for viola d'amore and basso*. Listed in the Breitkopf Thematic Catalogue of 1801. Benda, Franz *Sonata for viola d'amore and basso* MS in *Staatsbibliothek Berlin*, copy in *Brussels Conservatoire (Mss T11628)* 18th century. Modern edition ed Cor Kint by Paul Gunther.

Borris, Siegrfried *Sonata for viola d'amore and piano op 105* Sirius-Verlag (Berlin) nd. A contemporary work. A number of items with keyboard are included in this section where these are contemporary compositions or arrangements.

Corette, Michel *Sonata in A for viola d'amore and piano, or harp* rev. Maur. Reuschel, H. Lenoir (Brussels) nd. A sonata for the violin arranged for the viola d'amore.

Couperin, L. *Sonata for viola d'amore and piano* arranged from a violin sonata; Eschig nd.

Hammer, Xaver *Sonata no.2 for viola d'amore and piano* Peters (Leipzig) nd. Copy in Prague Kral library. Hattér *Two sonatas for viola d'amore and basso* listed in Breitkopf 1762.

Hindemith, Paul (1895-1963) *Sonata for viola d'amore and piano op 25 no.2* Schott. First performance of this 13 minute work was given by the composer and Emma Lubbecke-Job (piano) at Heidelberg in 1922.

Hofmann, Wolfgang *Sonatine for viola d'amore and piano* Sirius-Verlag (Berlin) 1963. Dedicated to Emil Seiler.

Hrizeck *Sonata for viola d'amore* listed by Fetis in *Biographie universelle des musiciens*.

Krumpholtz, J. *Two sonatas for viola d'amore and basso* listed in Breitkopf 1762.

Lach, Robert *Sonata op 25 no 1 in E minor for viola d'amore and piano* Paul Gunther (Leipzig). Loeillet, Jean Bapt. *Three sonatas for violin and piano arranged for viola d'amore* by Alexandre

Henry Lemoine & Co (Paris and Brussels) 1911-12. No separate part for d'amore is published - simply a violin part, implying that no arrangement is made for the viola d'amore. Nevertheless, Loeillet's music sounds well on the d'amore.

Martin, Frank *Sonata da Chiesa for viola d'amore and organ* Universal Vienna. The sonata was originally written for viola d'amore and organ in 1938, but was arranged for d'amore and string orchestra in 1952. Tuning for 7 strings is given. Duration 13½ minutes.

Muller, J.D. *Partita for viola d'amore and basso* listed in Breitkopf 1762 Thematic Catalogue.

Rust, Friedrich Wilhelm (1739-1796) *Sonatina for viola d'amore and basso* MS (not known whether the original) in Brussels Conservatoire; and *Sonata for viola d'amore and piano* MS from Emil Seiler in Staatsbibliothek, Berlin.

Schubert, F *Sonata for Arpeggione arranged for viola d'amore and piano* by M L Goldis. Doblinger (Vienna) n.d.

Sigwart, Botho *Sonata op 16 for viola d'amore and piano* Paul Gunther (Leipzig) c1915. MS in Eulenberg collection, Liebenberg; Cor Kint edited the modern edition and completed this unfinished piece.

Simonetti *Sonata for viola d'amore and cembalo* listed in 1762 Breitkopf Thematic catalogue.

Toeschi, Giovanni (d1800) *Sonata for viola d'amore with Basso* Doblinger n.d. MS nos. 19345 and 19349 in Vienna National Library; modern edition by Dikla Newlin and Karl Stumpf.

Ariosti, Attilio, Malachia (Ottavio) (1666-17?) *Six Cantatas and Six Lezione for the viola d'amore* original MS unknown. There was a 1724 printing under the title of *Cantatas and a collection of lessons for the viola d'amore*. The one edition known today was printed in London in 1728 and dedicated to the reigning Monarch, George III. There are a number of copies of this edition: the British Museum and Royal College of Music library both have copies in this country. A number of modern editions exist:

The six sonatas transcribed for violin and piano by G Saint-George. Augener (London) c1900.
The six sonatas transcribed for violin and piano by Gaston Marchet. Maurice Senart (Paris) 1920.
The six sonatas transcribed for cello or viola and piano by Alfredo Piatti. William E Hill (London) 1897
Sonata no.3 for viola d'amore and piano edited by Cor Kint. Paul Gunther (Leipzig) n.d.
Sonatas no.1 and 2 for viola d'amore and piano edited by Renzo Sabatini. Santis (Rome) 1957.
Sonata no.2 for viola d'amore and piano edited by Louis van Waelfelghem. Durand (Paris) 1890.
Sonatas in E minor and G major for viola d'amore and piano edited by J Salmon. Ricordi 1914. I have not seen this edition and it is difficult to say which sonatas they are, as it would depend on the editor's transcription.

Stamitz, Karl (1746-1801) *Sonata no.1 in D for viola d'amore and basso*. Original MS is in the Vienna Gesellschaft der Musikfreunde, no. IV 4093/22, signed Carlo Stanitz. Modern editions are available by Denkmaler der Tonkunst in Bayern (ed. Hugo Riemann), Schott (Weisbaden) 1930, ed. Christian Dober-einer, Polskie Wydawnictwo Muzyczne 1966, ed. Zdzislaw Jahnke. *Sonata for viola d'amore and violin or viola*. Original MS in Preussischer Kulturbesitz, Musikabteilung, Berlin. Modern edition by Carl Stumpf, Ludwig Krenn (Vienna) n.d. Also worthy of mention at this point is a *Sonata for viola d'amore, obligato violin, 2nd violin, violas, two flutes, two horns and basso* Paul Gunther (Leipzig) n.d. MS British Museum Add 32317, which in my opinion is in the hand of Zoeller, who spent so much time copying from overseas manuscripts.

Other Solos with Keyboard

- Afanassief, Nicolai (1821-1898) *Suite for viola d'amore and piano* Jargenson c1860.
- Barriere, M *Andante and Allegro for viola d'amore and piano* Henry Lemoine (Brussels) n.d., ed. Maur. Reuschel. Also *Aria for viola d'amore and piano*, same publisher and editor.
- Becker, Reinhold *Legende op 156 for viola d'amore and piano* MS Kral library, Prague.
- Bianchini, Guido *Piccola Romanza for viola d'amore and piano*. Ricordi (Milan) n.d.
- Boisdeffre, Rene de *Reverie op 55 for viola d'amore and piano* J Hamelle n.d. Was also published in an edition for viola d'amore solo with accomp. for string quintet and harp by Hamelle about 1880.
- Caix d'Hervelois, L *L'inconstance and La Gracieuse for viola d'amore and piano* transcribed W Borissowsky, Staatsverlag (Moscow) n.d. Also *Menuet and Gavotte for viola d'amore and piano*, same transcriber and Publisher.
- Casadesus, Henri (1879-1947) *24 Preludes for viola d'amore and piano or harp. Salabert (Paris) 1931*. There are some good pieces in this collection that fit well in a recital programme.
- Casimir-Ney *La Romanesca, Air de Danse du XVIe siecle*. Costalat n.d.
- Couperin, L *Trois Fantasies for viola d'amore and piano* rev. Ch. Bouvet. Max Eschig (Paris) n.d. Also *Le Rossignol en amour for viola d'amore and piano*, same editor and publisher.
- Corras, A *Minuetto ancien for viola d'amore and piano*. Maurice Senart (Paris) 1920.
- D'Haenens, Ad. *L'Absens, Romance for viola d'amore and piano*. Copy in Kral library, Prague.
- Ducasse, Roger *Romance for viola d'amore and piano*. Durand n.d.
- Fischer *Galenteries for viola d'amore and harpsichord*. MS Musikfreunde collection (Vienna) n.d.
- George, H. Saint- *Le Grand-Pere for viola d'amore and piano* Chanot n.d.; and *Chant de Mon Coeur op 58 no.1 for viola d'amore and piano* Lemoine n.d.
- Gerlt, Richard *Capriccio for viola d'amore and piano*. MS in Berlin Staatsbibliothek. A copy in the Musik Bibliothek Vaclav Kral, Prague, is given as 'Andante/Capricci'.
- Goldis, M L *A Book of Pieces from the Old Masters for viola d'amore and piano*. Josef Weinberger (Leipzig and Vienna) 1917. Goldis states the pieces are taken from the original 18th century MMS. They are all short but pleasant pieces, and are well worth having in one's collection.
- Goring, Ludwig *Serenade for viola d'amore and piano*. Copy in Kral library, Prague.
- Gretry *Pas Gracieux et Menuett*. Muraille n.d. Not an original composition.
- Hammer, Xaver *Adagio cantabile for viola d'amore and piano*. Copy in Kral library, Prague.
- Hraceck, Ignaz (1724-77) *La Chasse for viola d'amore nad harpsichord*, arr. R R Austin. MS.
- Hrubes, Vaclav *Andante for viola d'amore and piano*. Copy in Kral library, Prague.
- Hugard *Gavotte for viola d'amore and piano* ed Maur. Reuchsel. Henry Lemoine (Brussels) n.d.
- Kopriva, Karl *Variations on Hungarian themes transcribed for viola d'amore from violin solo by Carl Zoeller*. MS British Museum Add 31987, c1882.
- Kral, Jan *Musette by Offenbach for viola d'amore and piano*. Copy in Kral library, Prague. Also in that library is *Le Songe, Fantasia, for viola d'amore and piano*; *Andantino from the 2nd Fantasia for viola d'amore and piano*; *Ceske pisne for viola d'amore and piano*; and *Nocturne for viola d'amore and violin op 9* (pub. Cranz, n.d.). British Museum Add 32347 has *Fantasien for viola d'amore and piano*.

- This is supposed to be on an opera theme by Balfe. Under the same number is a piece entitled 'Am Abend'.
- Kretschmann, Theobald *Minuet and Bouree for viola d'amore and piano*. Weinberger (Vienna) 1924.
- Lefebvre, Charles *Cantabile op 82 for viola d'amore and piano*. Macker & Noel n.d.
- Leitermeyer, Fritz *12 Zitate for viola d'amore and piano op 51*. Ludwig Krenn (Vienna) n.d. A collection of 12 pieces from 12 operas, arranged for the d'amore.
- Lully, Jean Bapt. *Andante for viola d'amore and piano* ed. Maur. Reuschel. Lemoine (Brussels) n.d.
- Marc *Suite in D for viola d'amore and basso*. Maurice Senart (Paris) 1920, ed. M Reuschel.
- Marais, M *Chaconne for viola d'amore and piano* arranged from the original for viola da gamba by Louis van Waefelghem. Durand (Paris) n.d. Also *Sarabande for viola d'amore and piano*.
- Martini, Jean *Plaisir d'Amour for viola d'amore and piano* arranged by Louis van Waefelghem from the original violin and piano. Durand (Paris) n.d.
- Mazas, Fereol *Le Songe Fantasie for viola d'amore and piano*. Sinrock 1855.
- Meyer, Clemens *Bohmischer Tanz op 13 for viola d'amore and piano*. Fischer (Bremen) n.d.
- Milandre *Romance and Suite in D* arr. Maurice Reuschel for viola d'amore and piano. Lemoine (Paris) 1925. Also *Andante and Minuet for viola d'amore and piano* arr. van Waefelghem, Durand (Paris) n.d.; and *Suite in D for viola d'amore and piano* ed. Alex. Beon, Costallat (Paris) n.d.
- Muradian, Vazgen *Meditazione for viola d'amore and piano op 10*. A contemporary work from USA, in MS only.
- Mondonville, Jean Jos. *La Chasse for viola d'amore and piano* ed. Reuschel. Lemoine (Brussels) n.d.
- Mozart, W A *Adagio from Concerto op 107 transcribed for viola d'amore and piano by L Herrmans*. L Muraille (Liege) n.d.
- Pasquini, Bernado (1637-1710) *Celebrated Arietta transcribed for viola d'amore and piano by Guilio Pasquali*. Ceccherini n.d.
- Ranki, Gyorgy *Serenata All'antiqua for viola d'amore and piano*. EMB (Budapest) 1961.
- Reuschel, Maurice *Au Bal d'Andorre and Madrigal* for viola d'amore and piano. Lemoine (Paris) c1925.
- Rust, Friedrich Wilhelm (1739-1796) *Air and Seven variations for viola d'amore and piano*. Gunther (Leipzig) n.d. MMS in Brussels conservatoire and Berlin Staatsbibliothek.
- Saint-Saens *Serenade op 16 no.2 transcribed for viola d'amore and piano by Louis van Waefelghem*. Hamelle n.d. Also *Le Cygne* (same arranger) pub. Durand (Paris) n.d.
- Schenk, Giovanni (1753-1836) *Suite no.9 for viola d'amore and cembalo*. Copy in Kral library, Prague. Schenck worked in Vienna.
- Schlein, Irving *Sonatine for viola d'amore and piano*. MS dated 1905 in New York Public Library.
- Schneider, F Louis *Sur le lac, Serenade ... Solitude, Reverie ... Deux Morceaux Lyriques ... for viola d'amore and piano*. Schott 1890.
- Schulz, Th. *Partita op 34 Suita ve starem slohu for viola d'amore and piano*. Copy in Kral library, Prague.
- Siegi, C G *Two solos for viola d'amore and piano: Elfen-tanz and Es is vollbracht*. MS BM Add 32158. In the same MS are some songs arranged for viola d'amore and piano: *Herzweh*, Swedish song; *Die bleiche Rose*, Russian song; *Leid und Freud*; *Am Grabe de Mutter*; *An der Wiege (Die Mutter)*.
- Stamitz, Karl (1746-1801) *Divertissement for viola d'amore and piano*. Gunther (Leipzig) n.d. The original MS is not known, but it is quoted in the 1965 edition of MGG.
- Stojanowitsch, Stevo *Sremsko gajde, Serbian episode for viola d'amore and piano*. Kral library, Prague.

Stumpf, Karl *Spanish Dance for viola d'amore and piano* Ludwig Krenn (Vienna) 1971. An original composition by the well known Viennese player and artist.

Suk, Joseph *Dumka op 7 for viola d'amore and piano*. Copy in Kral Library, Prague.

Widor, Charles Marie *Andante for viola d'amore and piano* arr. L van Waefelghem. Durand (Paris) n.d.

Zillmann, Eduard *Drei Stucke for viola d'amore and piano* British Museum MS Add 32317. Andante, Moderato, Larghetto.

Waefelghem, Louis van (1840-1908) *Romance for viola d'amore and piano* (1895); *Soir d'Automne, melodie for viola d'amore and piano* (1905); and the following transcriptions - *Chacone for viola d'amore and piano* (Marin-Marais c1686), *Sarabande for viola d'amore and piano* (Marin-Marais c1686), *Plaisir d'amour for viola d'amore and piano* (Marrini c1780), *Andante and Minuet for viola d'amore and piano* (Milandre c1770) - all the above were published by Durand (Paris) - and *Serenade op 16 no.2 for viola d'amore and piano* (Saint-Saens) *Andante from 8th Symphony for Organ for viola d'amore and piano* (Widor) published by J Hamelle (Paris).

Manowarda, Aristides (d Vienna 15 Jan 1960) *This composer wrote many small scale works for the viola d'amore, the manuscripts of which are with Mrs Manowarda in Vienna.*

Romance for viola d'amore and piano MS only, 1958. This was written for me as an Easter gift.

Duo for viola d'amore and piano MS only, 1958.

Phantasiestuck for viola d'amore and piano, Scherzo for viola d'amore and piano, Rondo for viola d'amore and piano, Andante for viola d'amore and piano, Moderato for viola d'amore and piano MS only, 1954-5.

Though it is not clearly stated, the above five movements appear to belong to one suite.

Ensemble items

Duos

Anon *Sonata for two violes d'amore and basso* Breitkopf 1762 catalogue.

Anon *10 variations for viola d'amore with the accompaniment of viola* MS XXXII 36, Narodni Museum, Prague.

Arcidiacono, Aurelio *Due Movimenti for viola d'amore and viola* Mercurio (Rome) 1965. A contemporary work from Italy, and useful in a recital.

Biber, Heinrich Ignz Franz (1644-1704) *Partita No.VII in C minor for two violes d'amore and basso* (*Harmonia Artificiosa*) pub. posth. 1712, but thought to have been written c1668. Printed in *Denkmaler der Tonkunst in Osterreich* vol.92 (1905) and *Osterreichischer Bundesverlag* (Vienna 1956). Modern ed. by Paul Gunther (Leipzig) n.d. for two violes d'amore and orchestra, with piano arrangement by Cor Kint. I also possess a MS arrangement by Emil Seiler.

Borghini, J (1737-1800) *Sonata for viola d'amore and contrabass* Gunther (Leipzig) n.d.

Campagnoli, B *L'illusione la Viol d'amour* for 'viole d'amour e viole'. Copy in Kral Library, Prague.

David, Joh. Nep. (b Austria 1895) *Duo Sonata for viola d'amore and viola da gamba op 31a* MS 1942. A copy was sent to me by Emil Seiler.

Esser, Carl Michael Ritter von *Andante zampognato for viola d'amore and viola da gamba or violine* transcribed by Carl Zoeller c1884. British Museum Add 32347.

- Ganspeck, Wilhelm *Suite for two violes d'amore and basso* Gunther (Leipzig) n.d.
- Homburg, Vetter *Divertimento for two violes d'amore* MS 1789. There are eight numbered movements, of which No. 7 is missing.
- Kral, Johann *Nocturne for two violes d'amore, transcribed by Carl Zoeller Op 9; Fantasia sur un theme de Lucia di Lamermoor, for two violes d'amore (transcribed from the original in the Vienna Imperial Library)* MMS Add 31987 and 32157 in the British Museum, London.
- Krumlovsky, Jan (1719-1763) *Partita for viola d'amore and viola da gamba* ed. Ian White. Richmond Music (Richmond, Surrey, England) 1968. A 'Partita for viola d'amore and basso' is listed in the Breitkopf 1762 thematic catalogue. Ian White states that MS 19348 in the Vienna Staatsbibliothek was consulted. It has been the established custom for many years to treat the phrase 'col basso' as meaning a keyboard accompaniment with possibly the viola da gamba or violoncello supporting. Krumloffsky's *Nine duets for two violes d'amore*, also listed in the Breitkopf 1762 catalogue, appears to have been lost.
- Locillet, J B *2 Sonatas for two violins and piano, arranged for two violes d'amore and piano by A Beon* Henry Lemoine (Paris and Brussels) n.d.
- Manowarda, Aristides (d Vienna 15 Jan 1960) *Duo for two violes d'amore* MS 1956.
- Olsen, Poul Rovsing *Shangri-la for flute and viola d'amore op 64* 1969. A contemporary Danish work.
- Raimund, Georg *Tamen usque accurrell op 8 for viola d'amore and guitar* Copy in Kral Library, Prague.
- Rust, Friedrich Wilhelm (1739-1796) *Sonata for viola d'amore and violin* MS in Berlin Staatsbibliothek; and *Duo Concertante for viola d'amore and viola da gamba* Gunther (Leipzig) n.d. MS in Brussels Royal Conservatoire.
- Schuchbauer *Sonata in A major for two violes d'amore and piano* 18th cent. MS Mus 3801/Q/2 in Dresden Landesbibliothek; modern edition by Myron Rosenblum pub. John Markert (New York) n.d.
- Wotta, D *Partita amabile for two violes d'amore and keyboard* Gunther (Leipzig) n.d.

Trios

- Albrechtsberger, Johann Georg (1736-1809) *Partita in D major for violin, viola d'amore and basso* MS Mus 2389 in National Szechenyi Library, Budapest. An interesting work that is not generally known, through not being available in a modern edition. I know of but have not seen also his *Partita for flute, viola d'amore and basso*.
- Angerer, Paul *Trio for recorder, viola d'amore and lute* MS (Vienna) 1953. A difficult work to perform.
- Carle, Tomaso *Andante and Minuet in E for violin, viola d'amore and viola da gamba or cello*. Copy in British Museum (Add 32347).
- Eidenbenz, Christian Gottlieb *Trio Rondo pastoral for oboe, viola d'amore and cello* Copy in British Museum, Add 32347.
- Gassmann, Florian Leopold (1723-1774 (Vienna)) *Trio for viola d'amore, violin and basso*. Copy in Vaclav Kral Music Library, Prague.
- Graupner, Christoph (1683-1760) *Sonata a Tre per flauto, viola d'amore e cembalo* arr. Aurelio Arcidicono, Mercurio (Rome) n.d. This is probably one of four Darmstadt MMS transcribed by J Eberle (British Museum Add 32157): *Sonata in C for flute, viola d'amore and cembalo*; *Sonata in F for chalumeau, viola d'amore and harpsichord*; *Sonata in D for flute, viola d'amore and basso*; *Trio in E minor for flute, viola d'amore and basso*.

- Grobe *Partita for viola d'amore, viola da gamba and basso* Gunther (Leipzig) n.d. MS in Upsala University library.
- Guzinger, Johann Peter *3 Partitas for flute, viola d'amore and basso*. MS in Wolfenbüttel Bibliothek. One of the partitas is published in a modern edition by Paul Gunther of Leipzig.
- Haydn, J *Divertimento for viola d'amore, violin and cello*, arr. Clemens Meyer. Adolf Nagel (Hanover) n.d. This is not an original composition but is one of the many trios that Haydn wrote for his employer the Prince of Esterházy, who played the Baryton, and for whom Haydn wrote over 100 such trios.
- Heinichen, Johann David (1683-1729) *Trio for flute, viola d'amore and basso*. MMS in Dresden Landesbibliothek and British Museum (Add 31902). Modern ed. arr. Cor Kint pub. Gunther (Leipzig) n.d. The Dresden library contains also a second *Trio IX for flute, viola d'amore and basso*.
- Henrich, Hermann (1891-1926) *Trio for violin, viola d'amore and klavier*. Copy in Kral library, Prague.
- Hoffmann, Johann Georg (1700-1780) *Suite for two violas d'amore and cello* MS (British Museum Add 32317) 1733.
- Hunter, George *Trio for recorder, viola d'amore and viola* MS (USA) 1947.
- Kaufmann, Armin *Trio for viola d'amore, contrabass and piano op 71*. MS (Vienna) 19-?
- Keiser, Reinhard (1674-1739) *Sonata for flute, viola d'amore and continuo*. Gunther (Leipzig) n.d. MMS in Rostock University library and Berlin Staatsbibliothek.
- Kress -Jacob was concertmeister at the Hesse-Darmstadt court in 1736; -Georg Friedrich, born at Darmstadt, became concertmeister at the Göttingen Academy in 1753. It is difficult to decide which composed the *Trio for flute, viola d'amore and basso* of which MMS exist at Rostock University library and the Berlin Staatsbibliothek.
- Krumloffsky, J *Trio for viola d'amore, violin and basso* listed in Breitkopf 1762 catalogue.
- Locatelli, Pietro (1693-1764) *Two trios for flute, viola d'amore and basso*. MMS in Darmstadt Landesbibliothek and British Museum Add 32157. A modern edition pub. Gunther (Leipzig) of one trio exists, but I am not sure which one it is, not having had the opportunity to examine the printed version.
- Loeillet, J B *2 Trios for violin, cello and piano arr. for viola d'amore, viola da gamba and piano by A Beon* H Lemoine (Paris & Brussels) n.d.
- Milandre *Trios for viola d'amore, violin and cello taken from 'Method Facile pour La Viole d'amour' 1782* British Museum Add 31306. (1) Polonaise, Romance and Allegro; (2) Largo, Minuet, Trio and Allegro.
- Neruda, Johann Baptist (c1707-1780) *Trio for flute, viola d'amore and continuo* Gunther (Leipzig) n.d. Original MS in Berlin Staatsbibliothek.
- Novy *Trio for viola d'amore, flute and basso* listed in Breitkopf 1762 catalogue.
- Petzold, Christian (1677-1733) *Suite for viola d'amore, violin and basso* Gunther (Leipzig) n.d. MS in Dresden Landesbibliothek.
- Pfeiffer, J (1696-1761) *Sonata for violin, viola d'amore and basso* ed. Fritz Müller. P Gunther (Leipzig) n.d. MMS in Darmstadt Landesbibliothek and British Museum (Add 32157).
- Quantz, Johann Joachim (1697-1773) *Sonata for flute, viola d'amore and basso*. MMS in Berlin Staatsbibliothek and British Museum (Add 31902).
- Rung, Henrik (1807-1871) *Notturmo for viola d'amore, viola and piano*. The MS of this Danish work can be found at the Copenhagen Royal Library.
- Rust, Friedrich Wilhelm (1739-1796) *Trio for two flutes and viola d'amore*. P Gunther (Leipzig) 1936, MS copy from Emil Seiler.

- Schmidt *Sinfonia for viola d'amore, violin and basso*. 18th cent. MS in Berlin Staatsbibliothek.
 Schuchbauer *Sonata for flute, viola d'amore and basso* 18th cent. MS in Dresden Landesbibliothek.
 Telemann, Georg Philipp (1681-1767) *Trio for flute, viola d'amore and basso*. P. Gunther (Leipzig) n.d. MS no. MS.mus.2392/A58 in Dresden Landesbibliothek.
 With, Antonio *Divertimento in F for viola d'amore, violin and cello*. Copy in Kral Music Library, Prague.
 Zach *Trio for viola d'amore, violin and basso* listed in 1762 Breitkopf catalogue.

Other ensembles

- Brentner/Brendner, Jos. *Partita for viola d'amore, oboe, horn, cello and basso* listed by Boriwsky 1934.
 Caurtoy, Du. Francois Eustache *Fantasia for two violes d'amore and two violes da gamba* ed. H. Expert. Senart (Paris) 1917.
 Einwag, Joachim *Lamento for 2 flutes, 2 violes d'amore, 2 violes da gamba and cembalo*. Copy in Kral Music library, Prague.
 Eybler, Joseph von *Two quintets for viola d'amore, violin, cello and contrabasso* British Museum Add 31005. A note in the BM catalogue states the MSS were presented to Siegmund Wagner by the composer's son.
 Ganspeck, Wilhelm *Overture for viola d'amore, flute, 2 violins, viola and bass*. Gunther (Leipzig) n.d. MS in Dresden Landesbibliothek.
 Graupner, Christoph (1683-1760) *Symphony in F for viola d'amore, bassoon, cello, 3 violas and basso* MS in Dresden Landesbibliothek.
 Harrer *Partita for viola d'amore, 1 C[?] on flute and basso* listed in 1762 Breitkopf catalogue.
 Hoffmann, J.G. 5 works are listed in the 1762 Breitkopf catalogue:
 Concerti for 2 violes d'amore, 2 bassoons, 6 flutes, bass and cembalo
 Concerti for 2 violes d'amore, 2 oboe d'amore, viola and cembalo
 [Two more such concerti are listed]
 Intrada for 2 violes d'amore, 2 cor inglese, oboe, violin or bassoon.
 Krumpholtz, J. *Partita for viola d'amore, 2 violins and basso* listed in 1762 Breitkopf catalogue.
 Loeillet, J. B. *Sonata for violin, viola, cello and piano* arr. 2 violes d'amore, viola da gamba and piano by A. Beon. H. Lemoine (Paris & Brussels) 1911-12.
 Martinides, Carlo *Divertimento for viola d'amore, violin, viola and continuo*. MS in Vienna National Lib.
 Pepusch, Joh. Christoph (b. Berlin 1667 d. London 1752) *Sonata secondo for viola d'amore, flute, lute and basse viola*. Copy in Kral Music library, Prague.
 Schulz, Th. *Divertimenti op. 31 for viola d'amore, violin, viola and cello*. Copy in Kral Music library, Prague.
 Stamitz, Karl (1746-1801) *Quartet in D major for oboe, violin, viola d'amore and cello*. This work is quoted in a pilot thesis, 'The eight known works for viola d'amore by Karl Stamitz' (January 1971) to his University by my colleague Daniel Thomason of Culver City, USA. The location of the score is not known but a copy of the work is in the possession of Karl Stumpf of Vienna.
 Toeschi, Giovanni Battista (d. 1800) *Quartet for viola d'amore, flute, violin and basso* Gunther (Leipzig).

Wentzel *Concerti for viola d'amore, flute, violin and basso; Concerti for viola d'amore, lute, 2 c[?]. 2 violins, cello and basso; Partita for 2 viola d'amore, 2 violins and basso* listed in Breitkopf 1762 catalogue.
 Woita, Dismas *Partita for viola d'amore, viola pard., viola da gamba and cembalo*. Copy in Kral Music library, Prague.

Two more extensive composers for ensemble were

Hoffmeister, Franz Anton (1754-1812) The Vienna Musikfreunde library contains original MMS of

Quartet for viola d'amore, flute, violin, basso with 2 horns ad lib.

Quartet for viola d'amore, 2 violins, basso with 2 horns ad lib.

Quartet for viola d'amore, 2 violins and basso with 2 horns ad lib.

Quartet for viola d'amore, 2 violins and cello modern ed. Karl Stumpf. Doblinger 1967.

Pez, Johann Christoph (1664-1716) *Suite of 8 parts for 3 violes d'amore and 3 recorders with continuo* Andante, Allegretto, Aria, Rondo, Aria, Adagio, Minuet, Gigue. I was permitted to copy the score belonging to Carl Zoeller. Also, in MS edited by Myron Rosenblum, exists *Pieces pour la musique de table, for 2 violes d'amore, 2 flutes, viola da gamba, and continuo*; and *Suite for 2 violes d'amore, 2 flutes, viola da gamba and basso*.

Viola d'amore and orchestra

Concertos

Bohm, Johann M *Concerto for viola d'amore, oboe d'amore and basso* Gunther (Leipzig) n.d. MMS in Dresden Landesbibliothek and Berlin Staatsbibliothek.

Brentner/Brendner, Jos. *Concerto for viola d'amore, lute, 2 oboes and basso*. MS in Dresden Landesbibliothek.

Esser, Carl Michael Ritter von *Concerto in D for viola d'amore, 2 flutes, 2 horns, 2 violins, viola and basso*. MS British Museum Add 32317.

Fuchs, Giuseppe *Concerto for 2 violes d'amore, flute, 2 clarinets, 2 bassoons, 2 horns, 3 trombones and strings*. Original (18th cent.) MS British Museum Add 31989, apparently once belonging to Johann Kral.

Fuchs, Joseph *Concerto for viola d'amore, violins 1 and 2, viola 2 flutes, 2 oboes, 2 horns and basso*. P. Gunther (Leipzig) n.d., piano arr. Cor Kint. Original MS (1796) in Gesellschaft der Musikfreunde, Vienna IX6276

Ganswind *Concerto for viola d'amore and string quartet* MS in Berlin Staatsbibliothek.

Ghedini, Gorgio Federico (b 1892) *Musica da Concerto for viola and strings* Ricordi (Italy) 1953, duration 21.35. Approximately halfway through the work the viola soloist is given the choice of changing to the viola d'amore - 'prendere la viola d'amore, se piace' - a tuning for the instrument is suggested, and the line for both viola and viola d'amore is printed.

Giraneck, Anton (c1712-1761) *Concerto in A for flute, viola d'amore, 3 violins and a bass*. British Museum MS Add 32157, said to be transcribed from the original in Darmstadt.

Gräpner, Christoph (1683-1760) *Concerto in D for viola d'amore, viola, strings and cembalo*. J Markert & Co (New York) n.d. Original MS in Hessische Landes und Hochschulbibliothek, Darmstadt, no.Mus 411/4. This concerto is one of two written between 1728 and 1731. More information is given by the editor, Myron Rosenbaum, who follows closely the original MS, and leaves the performance of this delightful concerto to the individual player.

Hindemith, Paul (1895-1963) *Kammermusik No.6 Op 46 No.1 Concerto for viola d'amore and chamber orchestra*. B Schott (Mainz) n.d. First performed under Ludwig Rotenburg in Cologne on 28 March 1928, with the composer as soloist. The orchestration is for flute, oboe, clarinet, bass clarinet, bassoon, horn in F, trumpet in C, trombone, 3 cellos and 2 basses.

Hornicke *Concerto for viola d'amore, two violins, viola and basso* P Gunther (Leipzig) n.d. MS in Dresden Landesbibliothek.

Kaufmann, Armin (b Vienna 1902) *Concerto for viola d'amore and chamber orchestra*. In manuscript. Krumlofsky, J *Concerto for viola d'amore concertante, 2 violins, viola and basso* listed in Breitkopf 1762 thematic catalogue.

Raimund, Georg *Concerto for viola d'amore and harp Op 10*. P Gunther (Leipzig) n.d. Written 1891.

Stamitz, Karl (1746-1801) *Concerto in D No.1 ... Concerto in D No.2 ... for viola d'amore, violins 1 & 2, viola, 2 flutes, 2 horns and basso*. Original MS in Gesellschaft der Musikfreunde in Vienna, no.IX 4091 22. *Concerto in D No.3 for viola d'amore and orchestra* P Gunther (Leipzig) c1938. The original MS is not known, and the Gunther edition is one for viola d'amore and piano in arrangement by Cor Kint.

Telemann, Georg Philipp (1681-1767) *Concerto in E major for flute, oboe d'amore, viola d'amore, strings and cembalo*. H Litolf (Braunschweig) 1938, ed. Fritz Stein. The editor assured me that he had worked from the original MS in Berlin, and that the scoring for viola d'amore was correct in spite of the high pitch range required by the part.

Turbiglio, Felice *Concerto in E flat for viola d'amore and strings* trans. Carl Zoeller. British Museum Add 31987.

Vivaldi, Antonio (c1675-1741) *Concerto in D major for viola d'amore, strings and continuo ... Concerto in D minor for viola d'amore, lute, strings and continuo ... Concerto in A major for viola d'amore, strings and continuo ... Concerto in A minor for viola d'amore, strings and continuo ... modern edition* ed. Malipiero, Ricordi (Italy) n.d. Original MMS of first two concerti in Dresden Landesbibliothek, nos. 166 Cx 1052 and 266 Ca 44; of the last two in Biblioteca Nazionale, Turin, nos. 233 Foa II 335, and 37 Foa II f304. The manuscripts of four other concerti are also in the Turin National Library (nos.286 Foa II 288, 287 Foa II 312, 288 Foa II 322, and 289 Foa II 330 in sequence below), and have also been published by Ricordi under the editorship of Malipiero: *Concerto in F for viola d'amore, 2 oboes, bassoon, 2 horns, and continuo*; and three titled *Concerto in D minor for viola d'amore, strings and continuo*.

Other works

Loeffler, Charles Martin Tornov (b1861) *Le Mort de Tintagiles Op 5 for orchestra and viola d'amore solo* G Schirmer (New York) 1905.

Lucas, Leighton *Prelude, Aria and Finale for viola d'amore and chamber orchestra*. MS Score, J W Chester (UK) 1956. This work was written for the author, and was given one performance by the BBC on 15

November 1956, with the composer conducting. It is of about 26½ minutes duration.

Mangold, Carl Amadeus *Scene from Tannhauser*, Wagner arr. for viola d'amore, flute, clarinet, 2 violins, viola cello and bass. British Museum Add 32317.

Muradian, Vazgen *Partita for viola d'amore and orchestra* op 23. A contemporary work from USA.

Pechatschek, Franz (1763-1821) *Divertissement or Introduzion together with a Polonaise, Variations and Coda, for the viola d'amore and orchestra* composed by E E Batka. Included also is a third movement *Intermezzo for viola d'amore*, 2 violins, viola, cello, basso, 2 flutes, 2 oboes, 2 horns, 2 bassoons, 2 trumpets and drums. Transcribed by Victorin N Matocha, British Museum Add 31988.

Prochazka, Rudolf Frh. *Abendlinge ... Romance ...* op 23 no.3 for viola d'amore and orchestra trans. O Macha. J Hoffmann (Prague) n.d.

Stamitz, Karl *Sonata in E flat for viola d'amore*, 2 flutes, 2 horns. 2 violins, 2 violas and bass. British Museum Add 32317.

Miscellaneous

Viola d'amore and voice

The use of the viola d'amore in opera has been dealt with in detail in previous pages, but for general reference the occasions are here listed:

Paris, 1822: 'Paradis de Mahomet' (R Kreutzer and C F Kreube)
 Paris, 1824: 'Zemire et Azor' (G M Schneitzoffer)
 Paris, 1836: 'Les Huguenots' (G Meyerbeer)
 Paris, 1846: 'Tannhauser' (K L A Mangold)
 Paris, 1900: 'Louise' (G Charpentier)
 Monte Carl, 1902: 'Le Jongleur de Notre Dame' (J E F Massenet)
 Milan, 1904: 'Madame Butterfly' (G Puccini)
 Vienna, 1911: 'Der Kureigen' (W Kienzl)
 Munich 1917: 'Palestrina' (H Pfitzner)
 Brno, 1921: 'Katya Kabanova'; 1923/4, 'The Makropulos Affair' (L Janacek)
 New York, 1960's: 'Roderigo and Bomarzo' (A Ginestra)

Ariosti, Attilio Malachia (Ottavio) (1666-17?) *Cantata, Pur alfin gentil viola, for voice, viola d'amore and basso*. Original MS in Darmstadt Landesbibliothek, no.Mus ms 1046/12. An arrangement by Louis van Waelfelghem which is not complete was published by Durand (Paris) n.d. Modern edition ed. Wener Gohre, P Gunther (Leipzig) n.d.

Duben, Andreas *Cantata for voices*, 2 flutes, violins 1 & 2, violas 1 & 2, viola d'amore 1 & 2, and violine
 Original MS in Upsala University Library no.Vok mus i tr 18 4, claimed to date prior to 1701.

- Einwag, Joachim *Lamento for 2 voices, 2 violes d'amore, 2 viola da gamba, 2 flutes, lute and basso* MS in Upsala Universitbibliothek. Modern ed. P Gunther (Leipzig) n.d.
- Farinello, Carlo Broschi (1705-1782) *Recitative and Aria for soprano, violin, viola d'amore and basso*. In archives of Academia Filharmonico, Bologna. This is a composition by the famous castrato, who retired to a palatial villa outside Bologna, and often played the viola d'amore in the later years of his life.
- Faure, Gabriel *Serenade Toscane for voice, viola d'amore and piano op 3* Choudens 1879. To date it has not been possible for me to examine this work, but I have seen a number of references to it suggesting it to be an original inclusion of the viola d'amore.
- Fux, Johann Joseph (b Hirtenfeld nr Gratz, 1660 d Vienna 1741) *Aria for bass voice, viola d'amore, 2 violes da gamba and continuo*. Unautographed MS Vienna Nationalbibliothek Mus Hs 17 998. This is from the work entitled 'Gli ossequi della Notte' (1709), composed while in the employ of the Vienna Court.
- Harmel, A *La Chanson de la Rose, for voice, viola d'amore and piano*. Eschig c1910.
- Henschel, George *Malgre l'esclat [despite the pomp] for soprano and viola d'amore op 47*. I have no knowledge of this work, but have seen references to it.
- Kral, Johann *Song 'Aus der Ferne' for violin, viola d'amore and piano, arr Carl Zoeller*. MS in British Mus.
- Mattheson, Johann *Aria from the opera 'Boris Goudonov' (1710) with viola d'amore obligato to the voice*. Barenreiter 1927.
- Manowarda, Aristides (d Vienna 15 Jan 1960) *Dunkel Stimme for soprano, viola d'amore and piano*. MS 1955. The composer was a lover of the viola d'amore and wrote many pieces for it, but they remain in manuscript.
- Rung, Henrik (1807-71) *Arietta for voice, viola d'amore and piano; Romance for voice, viola d'amore and 2 chitarre (1865)*. MMS of this Danish composer in Royal Library Copenhagen.
- Seiber, Matyas *Four Medieval French Songs for voice, viola d'amore, viola da gamba and guitar*. MS 1945. I performed these pieces twice in the composer's presence for the BBC in 1952 and 1957. The composer was unfortunately in the same decade killed in a car crash in South Africa.
- Telemann, Georg Philip (1681-1767) *'Der Sterbende Jesus' Passion Music 1716*. The viola d'amore accompanies the voice in a solo role, and joins in with flute, oboe and violin in an obligato.
- Vivaldi, A *Psalm 126 'Nisi Dominus'. Magnificat in G minor*. The viola d'amore is given an obligato role to the voice in this lovely work - it is just one aria.
- Weimann, Robert *Viola d'amore op 34 no.2 for voice, viola d'amore and piano*. Private publication from Stettin, copy in Vaclav Kral library, Prague.
- Zoeller, Carl (1840-1889) *'Veneta' - a legend for voice, viola d'amore and piano, op 141*. Klein & Mahillon n.d. Zoeller wrote much music using the viola d'amore. It is pleasant enough, but of a period flavour. Also known are his song *Farewell until we meet again for voice, viola d'amore and piano* Joseph Williams (London) c1900; and his anthem after Psalm 53, *O Lord who dwell'st on high o'er the Cherubim for soprano, alto, tenor, and bass with viola d'amore obligato and 2 violins, viola, cello and basso op 138* Henry Klein (London) n.d.

Methods and Studies

- Casadesus, Henri *Technique de la Viole d'amour* Paris c1930. An excellent tutor giving much information.

It is apity it is out of print. Casadesus also published 24 *Preludes with accompaniment for piano or harp*. They are not easy to perform, but I can recommend them for enjoyment and inclusion as a concert item. Corras A *Methode de viola d'amour*. Maurice Senart (Paris) 1924. I can only record the existence of this - it has not been possible for me to examine it to date.

Dolejsi, Robert *Modern Viola Technique*. Chicago 1939. This is a viola instruction book which includes an article called 'The Viola d'Amore, yesterday and today'. It is a general history of the instrument, and is intended to persuade viola players to consider a study of the viola d'amore. No music in the form of scales or studies is offered, but an Appendix of Literature for Concert and Study is given. It must be said that the Dolejsi leans heavily on the work of Gunther.

Goldis, M L *Schule für Viole d'amour*. Weinberger (Vienna) 1916. A comprehensive tutor for violinists thinking of taking up the viola d'amore. Goldis followed this with two books of pieces, one for viola d'amore and piano, the other for viola d'amore solo.

Huberti *New Method for the Viola d'amore*. Vienna c1740. This is the first known tutor for the viola d'amore, and is mentioned in 'Encyclopédie de la Musique et Dictionnaire du Conservatoire de Paris' p1781 fn 9 (Paul Garnault 1924).

Kehlendorfer, C *Erklärung ... von einen Liebhaber (1795) transcribed by C Kehlendorfer*. Add 31305 (1880) British Museum.

Kral, J *Anleitung zum Spiele der Viole d'amour*. Leipzig c1970. This tutor contains an introduction to the instrument, many scales and studies, the inevitable quotation from 'Les Huguenots', and some pieces by the author that include a duet for 2 violas d'amore. The author was solo viola in the Prague Opera.

Milandre, Louis *Methode Facile pour la Viole d'amour*. Paris n.d. An excellent tutor containing a long and sensible introduction, scales, studies, and pieces to be performed with other instruments. It is not available other than through a photostat copy from a library that possesses the original printing. My copy was taken from that in the Conservatory of Music, University of Missouri, Kansas City USA. For a very small sum the librarian will take a copy; and every intending player of the instrument should have one. The date of publication has been quoted as 1782. My friend and colleague Fritz Egger of Basel has recently pointed out the notice by H Riemann of an announcement in the 19 August 1771 *Avant-coureur* of the intending publication of Milandre's Method. This advances the date almost 11 years. The christian name of Milandre is never given, but again with that perceptive eye Fritz Egger has discovered that the editor of the Paris journal *L'Année Musicale* in 1776 was none other than Louis Milandre.

Shirley, Paul *The Study of the Viola d'Amore*. New York 1920, reprint 1958. The text is in English, German and French, with an introduction by Frederick H Martens. Shirley gives a suggested tuning for the sympathetic strings, a point all too often ignored. The method is a modern one and could be of assistance to composers who contemplate using the instrument.

Stumpf, Karl *Neue Schule für Viola d'amore*. Vienna 1957. This excellent tutor has gone into a second edition, and this is no surprise. The German, English and French text covers every aspect of the instrument by this scholar and player. He gives the tuning for the Hindemith Kammermusik No.6 which was omitted by the composer, and examples from Pfitzner, Massenet, Meyerbeer and Bach. The Bach extract are from the St John Passion 31 and 32, and are invaluable for players to have in front of them on the music stand.

Voigtlander, Walter (1859-1933) *42 Studies for the Viola d'amore and Der Moderne Viole d'amou*

spieler systematisch geordnetes Uebungsmaterial zu Erlernung des Viole d'amour spieles für Violin spieler. MS New York Public Library 1914.

Wiese, Friedrich *Theoretischer Unterricht für die Viole d'amour*. This copy of a manuscript was sent to me from Lisbon. It was written after 1836 because the extract for the viola d'amore from Meyerbeer's 'Les Huguenots' is quoted. It is a rambling account concerning strings and tuning; he also states that Stamitz was the first player of the viola d'amore, and that he disregarded the sympathetic strings.

Zoeller, Carl *New Method for the Viola d'amour*. London 1835. This contains an Introduction giving the origin and history of the instrument, and then gives scales and exercises including one on *pizzicato*. The extract from 'Les Huguenots' is given offering an alternative way of playing the piece. The two viola d'amore solos from 'Tannhauser' by Mangold are also given, and a duet for 2 violes d'amore by Zoeller follows, giving an impression of some influence of the duet by Kral in his tutor. It is a good and worthwhile instruction book. My copy was photographed from the original printing in the possession of the Paris National Library.

Other miscellaneous

Köcher/Koescher, Paul (1719-1783 Bohemia) This composer-player is referred to by Fétis and Eitner as a member of the Order of the Brothers of Mercy in Prague in 1737. He wrote several works for the viola d'amore, which may still be in Czechoslovakia.

Lach, Robert Vienna c1784 There are many works by this composer for viola d'amore, some in MS and one or two in Gunther editions.

Maximilian, Max (b Bohemia 1769) A member of a religious order, and player of violin and viola d'amore for which he is said by Fétis to have composed.

Müller-Daube, Otto c1888 Detmold This composer is listed by W Borissowsky 1934 who lists a 1929 Concerto in MS, 2 1934 Sarabandes in Gunther edition, and a 1920 Hungarian melody in MS.

Weber, F A (1753-1806) Fétis lists Concerti, 2 trios, quartets and quintets with viola d'amore by this composer.

Wunderle, Carl (fl Cincinnati 1866) This composer is cited by W Borissowsky 1934, who states there are many pieces by Wunderle in MS.

Zwart, James (1892-19..) *Septet for viola d'amore, viola da gamba, 2 violins, cello and double bass (1921)* has come to my attention.

APPENDIX 2 MAKERS OF THE VIOLA D'AMORE

That 125 makers are listed below should be proof sufficient of the viola d'amore's importance in 18th century Europe. Those extant instruments which are dated give some indication also of its development: 8 v.d.a's prior to 1710 are known to the author - but the following decade boasts 18 known instruments; and the development thereafter is clear:



This contrasts with the production of conventional violas, which Boyden 1968 suggests dropped between 1650 and 1750.

The typology, stringing and tuning of these instruments has already been discussed. Variety of decoration is illustrated in our Plates, the scroll and soundholes being most varied. Measurements (in centimetres) of some typical instruments in the Prague National Collection are given below:

No.	Label	Total length	Vibr. length	Fingrbd length	SOUNDBOX length	width-depth (incurve)	Notes
628E	Joan Udalricus Erbell Prague 1732	77	34.5	24	39	13-6	Blind cupid scroll.
1292E	Joan Udalricus Erbell fecit Prague 1747	76	36.6	25.5	38		
437E	Joannes Udalricus Eberll Prague 1758	77	37	25	40	13.4-6	Painted woman scrollhead wearing national cap. Soundhole about 4 wide at fingerboard end.
1420E	[printed] Nicolaus Gagliani fecit Neapoli anno 16 - [?] [Probably made by his son Jos.]	77	37	24.5	39.5	13-6	Well carved blind cupid scroll. Fingerboard end carved.
1152E	Joannes Georgius Hellmer Prague 1728	77.5	36	24.5	35.5	12-6	Conventional scroll. Bridge height 3.5-4.
705E	Joannes Georgius Hellmer Prague 1738	78	36	27-29.5 (slanted)	39	14-5.5	Fine carved periwigged head over vestigial scroll. 2-piece back.

No.	Label	Total length	Vibr. length	Fingerbd length	SOUNDBOX length	width-depth (incurve)	Notes
1159E	Joannes Georgius Hellmer Prague 1740	75	35.5	26.5	38	13-5.5	Cupid scroll. Bridge 2.5-3.3 high.
1398E	Thomas Andreas Hulinsky Prague 1769	77	35	24.5	38	13-6.5	Gold-painted blind cupid scroll. Decorative rose at carved fingerboard end, flameholes. Black and white ivory purfling. Ivory topped bridge 3-3.5 high.
1393E	Joh: Kulik Geigenmacher Prague 1830	75	36	27	38	12.5-6	Manhead scroll with neo-classic headgear. Double purfling continued on sides and back in 1cm bands. Bridge 3.5-4.
1290E	BOHUSLAV LANTNER FECIT PRAGUE ANNO 1787	77	36.4	28	36	12-5.5	Gold-painted scrollhead overlaid on conventional scroll. Black border at soundbox top. Bridge 4-4.8 high. Carved fingerboard.
653E	Joannes Michael Willer fecit Prague 1783	70	33	22	36	12-6	Natural fat-cheeked cupid, well carved. Well-carved rose at fingerboard end. Bridge 3-3.5 high. Carving on pegbox reverse.
1288E	[written, indecipherable] ... wichu 1845	83	32	27-31	42	13-5.5	Bared-teeth animal scroll. Violin soundbox (f holes) Decorative rose at end of slanted fingerboard.

7/7 stringing seems to be standard. The sympathetic strings are attached usually to ivory or brass pins surrounding the tailpiece bottom, and pass through bridgeholes 1-2cm from the soundboard. Soundholes are usually flameshaped, and of 24 instruments in the Prague collection 14 have their scrolls mounted with decorated carved heads.

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Alb, M (Hahn, Germany) The Brussels Conservatoire catalogue follows a note of a 6/6 instrument with 'directeur de musique et redacteur du journal la Tonkunst a Konigsberg, Prusse'. It was not possible to identify the instrument (cat. no. 230).

Albani/Albanus/Alban, Joseph Mathias. Tyrol A 6/6 instrument in the Edinburgh Royal Scottish Museum collection, edged with ivory, is labelled 'Josephus Matth. Albanus fecit Bulani in Ferole'. The instrument is in reasonable condition but not fully strung. Jalovec refers to 3 members of the Albani family with the name of Joseph.

Albani/Albanus/Alban, Matthias (Tyrol, 1650-1715) Son of Matthias who died c1673, Matthias junior moved to Rome, but returned to his native Bozen in the Tyrol in the last few years of his life. His instruments have a reddish-brown varnish, indicative of Italian influence.

Alletsee/Aletsi/Aletzie/Aletsche/Alleci, Paulus. Munich A fine maker who worked in Munich until c1738, the year Jalovec gives as his death. In the Deutsch Museum, Munich, is a fine 7/10 model of large English Violet shape. The pegbox is large and the arrangement of the 17 pegs is most artistically achieved, a blindfold cupid surmounting the result. Flaming sword soundholes are cut. The light brown varnish is not particularly good, but the instrument is in sound condition (Mus. no.5412). The catalogue date is 1740, but when I saw it in March 1971 a note was placed alongside with the date 1737, which I would think more correct. Emil Seiler in Berlin has another instrument of English Violet shape dated 1725, strung 7/8, with a blindfold cupid at the pegbox top. The Erich Lachmann collection (University of Southern California, Los Angeles) contains a 1712 6/6 example, illustrated in the catalogue. In the Germanisches Nationalmuseum, Nuremberg, are 2 examples dated 1713 and 1716, the first strung 6/16, the other 6/11. The Music Loan Exhibition at the Fishmongers Hall, London (July 1904) exhibited a viola d'amore by Alletsee, dated 1724 and strung 7/7. It was listed as the property of Louis van Waefelghem, the Belgium viola d'amore virtuoso. Still five more instruments are known to me. The Landesgewerbeamt Baden-Württemberg, Stuttgart museum have a 7/7 example dated 1730, of red-brown varnish. The pegbox is surmounted with a snail's head, and the label reads 'Paulus Alethee, fecit Monachi Anno 1730' (Catalogue no.9,40.) The instrument is mentioned by Lutgendorff. Sachs' 1922 Berlin catalogue of the State Hochschule für Musik lists a 7/11 instrument dated 1720. There was another example strung 7/9, but it contained a false label attributing the instrument to the Amati brothers. Renate and Helmut Weik (USA) discovered an Alletsee viola d'amore which had been altered to a 4-string viola. With the help of G Hellwig of Lübeck (Germany) they had it restored to a fine 6/6 instrument. Finally, Stainer in his Dictionary of Violin Makers mentions two more instruments, dated 1710 and 1720.

Aman, Georg (Augsburg 1671-c1736) A 6/6 1723 example by this maker is in the Erich Lachmann collection at the Los Angeles University of California. It has a carved angel's head, and is varnished red brown. Another example is in the Conservatoire National Supérieur de Musique in Paris, strung 6/6 and dated 1725. It has a carved head and a well cut rosette underneath the fingerboard. Varnish is red-brown. (Mus. no.E1656C165.) Mahillon catalogues an instrument dated 17.. in the Brussels Conservatoire collection, but few details are available, and I could not see it on my visit there. There are two more v.d.a's in the Smithsonian Institution of the US National Museum in Washington, one 7/5, a female head, and dated 1703; the other 7/7 with a blindfold cupid head dated 1705. The National Museum in Prague have a 7/7 example dated 1701, of golden varnish with a blindfold male head. I saw this instrument during a visit to Prague in 1967, and was not very impressed with it.

Bartl/Partl, Andreas Nicolaus (Vienna 1682-1762) He signed his surname sometimes with B or P so that Bartl and Partl are one and the same. Curt Sachs 1922 Berlin catalogue mentioned above lists a 4/8 v.d.a dated 1723, and a 7/7 instrument dated 1738. The Leipzig Karl Marx University possess a viola d'amore

dated Vienna 1736, strung 7/7. The pegbox is surmounted with an angel's head (mus. no.831).

Bartl/Pard, Christian Franz (Vienna 1739-1807) In the Institute für Musikforschung Staatliches Musik-instrumenten Sammlung, Berlin, which I visited in October 1967, was a former viola d'amore by this maker which had been altered to a viola of 4 strings. There is no doubt at all that it was originally a viola d'amore, and it is dated 1778. Jalovec rates him as a careless worker. (Mus. no.4114.)

Bartl/Partl, Michael Andreas (Vienna 1704-88) Son of Andreas Nicolaus. A 7/7 instrument is in the Brussels Conservatoire collection, with blindfold cupid head and carved rose beneath the fingerboard. Date is 1764. (Cat. no.224.) Another example in Curt Sachs' 1922 Berlin catalogue, strung 7/7, is dated 1732. The Musical Instrument Museum of Leipzig's Karl Marx University also possess a v.d.a. by this maker, strung 7/7 and dated 1746. It has an ornamental head and carved rose at fingerboard termination. (No.835) Baudis, Wencelaus (fl Prague 1780) Little is known about this maker, though Jalovec states he made several v.d.a's and wrote his name in reverse on the labels. Leipzig's Karl Marx University have a 7/7 instrument surmounted by a blindfold cupid (cat. no.842); and the Musikhistoriska Museet in Stockholm have a 7/7 v.d.a. of which no further details are available. An example is also in the Cologne Hoyer Museum with a blindfold cupid head.

Bocquay/Boquay, Jacques. (Lyons, France 1700-c1735) A maker who Stainer thought made too many instruments to be able to finish them with care. A museum in Leningrad have a 7/7 instrument.

Bittner, David (Vienna 1845-1887) A gifted craftsman who made apparently only one v.d.a. Jalovec reports him as being one of the better Vienna craftsmen of his day.

Buchstetter, Gabriel David (Ratisbon c1752-1771) A good craftsman from Germany. The USA Yale University collection have a large 7/7 v.d.a. with the well carved blindfold cupid head set slightly to one side of the pegbox. I saw this instrument in April 1965 and thought it the best feature of the instrument. The colour is a dull dark red. The back was coming away from the ribs. Label 'Stadt am Hof, 1760'. The Hague Municipal Museum contains a 4-string viola labelled 'Regensburg 1772'. It is a poor looking instrument, almost black in colour and of poor workmanship.

Camilli/Camillus (Camilus di Camila) (Mantua 1704-c1760) I possess an instrument that has been converted to a 6-string treble viol. Everything about it suggests a viola d'amore when in its original state. The choice of wood is beautiful: birds-eye maple for the back and ribs, and a fine piece of pine for the table. In my opinion this was once a v.d.a. by Camilli.

Carcassi, Lorenzo Francesco (Florence c1740-60) I saw a 7/6 v.d.a. by this maker that once belonged to Paul Shirley, USA. The pegbox was in the form of a slightly hollowed out violin scroll, and the yellowish varnish was very good. Another v.d.a. by 'Lorenzo and Tomaso' of Florence, strung 6/7 and dated 1767, is in the Leipzig Karl Marx University (Mus. no.840).

Castello, Paolo (Genoa 1750-c1780) The Los Angeles Erich Lachmann collection catalogue illustrates a 6/6 v.d.a. with a finely carved rosette beneath the fingerboard and a traditional violin scroll pegbox. The varnish is a light golden brown. Label date is 1767.

Coleman, Thomas (fl1820) A 7/7 v.d.a. fetched £220 at Sotheby's in London on 19 July 1968. The back was of bird's eye maple, and the head in the form of a violin scroll.

Coletti, Alfred (fl Vienna 1872) A maker of some reputation. A Danish friend has a 7/7 v.d.a. with a carved head at the top of the pegbox, and a well cut rose beneath the fingerboard.

Dall'Oglio, Domenico (Padua 1701-65) This maker is known for his lutes and violins, and a v.d.a. by him

was not discovered until 13 May 1971, when one came up for sale at Sotheby's in London. It is illustrated in the sale catalogue, which gives the information that this maker was born in 1701 in Padua and was Director of the Royal Orchestra at St Petersburg from 1735 to 1763. He died at 1765 at Narva. The instrument realised £540, and is strung 6/6 with a female head at the top of the pegbox. The varnish is of a dark brown colour, and the estimated date of manufacture 1750.

Bourgard, Jean (Nancy 1780-87) The Historisches Museum Basel has a 1786 7/6 v.d.a. by this master. Darche, C. F. Brussels Myron Rosenblum of New York possessed a v.d.a. by this maker, strung 7/7 with a blindfold angel's head. It is a traditionally patterned, strongly made instrument.

Deleplanque, Gerard J (Lille 1760-88) The Brussels Conservatoire have a 6/6 well made v.d.a. surmounted by a lady's head (cat. no. 2889).

Dorffel, Johann Andreas (Klingenthal 1717-57) Though there were many German luthiers named Dorffel, Johann Andreas was considered one of the masters of that family. Sachs' 1922 Berlin catalogue lists a 6/6 v.d.a., and the Leipzig Karl Marx University also have a 6/6 example, with a blindfold cupid head and carved rose beneath the fingerboard, dated 1749 (cat. no. 837). Stainer's dictionary mentions a 1743 v.d.a. with 12 strings (presumably 6/6) with a yellow varnish.

Durfel, Johann G or Andreas (Altenburg fl 1778-92) The Manchester Corporation have one or two instruments that are rarely on show. One is a v.d.a. reputed to be by Durfel, and is in the Henry Watson collection. It is strung 7/7 and has an ornamental head.

Durant (Lyons fl 1880) The USA Yale University collection has a 7/7 instrument which I saw during a visit in April 1965, and was not impressed with the workmanship. The back is curved as in the violin family, while the head at the top of the pegbox is of a not very well cut male. The craftsmanship is generally poor and the instrument looks quite new.

Duclos, Nicolaus (fl Madrid 1766) A craftsman who worked in Barcelona and then Madrid. The Los Angeles California University's catalogue illustrate a 7/7 v.d.a. labelled 'Matriti per Nicolaus Duclos Disipulus Destarvarius anno 1766', claiming to be a pupil of Stradivarius. The light golden brown varnish complements a very ornate and beautifully cut female head. This v.d.a. was once the property of the Belgian violist Emile Ferir. The Barcelona Museo Municipal Musica have another example, and from the photographs supplied to me by the authorities it appears that some alteration has taken place with the stringing. There are 7 pegs and 7 playing strings, but no indication of sympathetic strings: yet a photo of the tailbutton reveals an arrangement of 8 studs let into the ribs to fasten sympathetic strings, with 2 sliding panels to cover the whole. A carved head surmounts the pegbox.

Dini, Giovanni Battista (fl Lucignano 1700-07) An Italian maker of whom little is known. Jalovec states he made a 'singular 14 string viola d'amore in 1700' and mentions a contrabass dated 1707. Stainer *op. cit.* gives his christian name as Giambattista.

Dvorak, Karel Josef (Prague 1887-1947) Son of Jaroslav Dvorak, who studied in many workshops away from his native city. Jalovec illustrates a 7/7 v.d.a. with carved female head and fingerboard rose.

Dykes, Stuart G (fl London 1913) A 7/7 instrument made in London in 1913 is known. It is a well made v.d.a. with yellow oil varnish, and is numbered No. 3 by the maker.

Eberle, Johann Ullrich (Prague 1699-1768; see *PLATES*, and *measurements of instruments* on page 96) A fine craftsman who made many string instruments, all of good quality. His v.d.a.'s are particularly outstanding, and many are extant. My own instrument which is illustrated was once the property of the

Belgian virtuoso van Waefelghem: his widow sold the instrument to W E Hill & Sons, who in turn sold it to James Lockyer, from whom I purchased it. A 7/7 v.d.a. belonging to Carl Zoeller was exhibited in the 1904 Fishmonger's Hall exhibition, and the Royal College of Music in London have a 7/7 v.d.a. A further example, dated 1763, also strung 7/7, is in the Gothenburg Historiska Museum; and the Leipzig Karl Marx University have a 1743 7/7 v.d.a. (cat. no.833). In the Prague National Museum is an English violetta called an alto viola d'amore, dated 1727, strung 7/14. There are 3 more v.d.a.'s, dated 1732, 1744 and 1758. Each is good looking, and is strung 7/7 - I saw them on a visit to the museum in 1967. A v.d.a. player from Birmingham owns a 1749 7/7 Eberle v.d.a. of golden brown colour with a faun head. Emil Seiler of Berlin also possesses a very good 7/7 v.d.a. with a cupid head, dated 174.[?].

Ebner, Gotthard A maker of whom little is known. The Museum für Hamburgische Geschichte has a 1727 v.d.a., illustrated in their 1930 catalogue. It is a 6/6 v.d.a. with carved head, from Regensburg.

Fichtl, Martinus Mathias (Vienna 1682-1768) A number of luthiers named Fichtl appear in Germany from about 1650, in Mittenwald, Breslau, Füssen, Augsburg and Vienna. Martinus was the son of a Viennese prolific luthier. The Berlin State collection has a very good 7/7 example, with blindfold cupid head, dated 1756 (cat. no.4841).

Fischer, Zacharias (Würzburg 1730-1812) A prolific craftsman who specialised in the violin, using for a time oven-dried instead of naturally-seasoned wood. A v.d.a. is in the Barcelona Municipal Museum, and the curator sent me the following information together with 3 different photo views: 'The instrument originally had 7 playing and 7 sympathetic strings, but has been converted at some time to an instrument of 6 playing strings without sympathetic strings. The head is in the form of a scroll' (cat. no.696).

Fischesser, Paul (18th cent., Paris) I saw a 7/7 v.d.a. in poor condition at the New York Metropolitan Museum of Art. It had been a fine instrument: the male head was well carved, the soundboard edges and fingerboard inlaid with mother-of-pearl, the back with a different colour. The table was not so attractive, the colour being an uninteresting dark brown. My visit notes read 'In its day this viola d'amore must have looked a lovely instrument but at present is in poor condition' (cat. no.894951, negative 8483).

Frank, Meinradus (Linz c1770-c1832) An excellent craftsman who succeeded J P Havelka. The Gothenburg Historiska Museum have a 6/6 v.d.a. with carved head and fingerboard rose, dated 1801 (no.3827).

Gabrielli, Giovanni Battista (Florence c1739-c1770) A fine maker, though with few extant instruments. The Manchester Henry Watson collection contains a 7/7 v.d.a. with violin scroll with (supposedly) his label.

Gagliano, Alessandro (Naples 1660-1725) The senior of the family, who it is believed studied with Stradivari. The Marseille Musée Cantini have a 7/5 v.d.a. dated 1702.

Gagliano, Antonio (Naples 1794-1860) Grandson of the famous Nicolo who shared a workshop with his brother Raffaele. The excellent Albert Spencer collection at Brighton Art Gallery includes a 7/7 d'amore with a very ordinary and poorly cut scroll, labelled Antonio Gagliano 1828; its authenticity is doubtful.

Gagliano, Joseph (Naples 1725-93) Second son of Nicolo, who worked with his brother Antonio for many years. The USA Yale University collection has a v.d.a. signed Joseph Gagliano Naples 1782, with scroll head and 6/6 stringing. He broke from tradition by not finishing the back and table flush with the ribs as in the viol family, but with the edges protruding as with the violin. There is a small rose beneath the fingerboard, and the varnish is of a yellow colour. It looks a good instrument.

Gedler, Norbertus (Würzburg 1692-c1725) A well respected luthier who became Court lute and violin maker to the Bishop of Würzburg. The Hamburg Historical museum possessed a v.d.a. which was stolen in

1949. The 1930 catalogue shows a 7/7 v.d.a. with a carved head, dated 1739 and mentioned by Lutgendorff.

Geissenhof, Franz (1754-1821) One of the best instrument makers that Vienna has produced, he made some very good violins. A v.d.a. in the Leipzig Karl Marx University is dated 1779, is strung 7/7, and has a cupid head and a rose beneath the fingerboard (cat. no. 841).

George, George St (fl London 1919) A player and maker of the v.d.a., who was well known among London audiences of his day. L H Lock of Haslemere, Surrey, possess a 7/7 v.d.a. dated 1919, with an elderly male head and double purfling. This rather heavy v.d.a. was exhibited at the 1961 Haslemere Festival. PLATE 14.

Goffriller, Matteo (Venice 1690-1742) A 7/7 1742 v.d.a. with carved head and fingerboard rose, with a special inlay of alternate black and white on the table edge, was copied in 1935 by George Schlieps, and is now in the Helsinki Sibelius Music Academy. The location of the original is unknown.

Grancino, Giovanni (Milan c1675-1737) A member of a family of excellent luthiers. A 7/7 1696 v.d.a. once belonging to Reverend Galpin was exhibited in the 1904 London Fishmongers Hall exhibition.

Grangani, Antonio A Sotheby catalogue illustrates an instrument and describes it as 'A good viola d'amore, probably Bohemian School labelled, Antonio Grangani fecit Liburni Anno 1731, the body of Viol outline, the one-piece back with varnish of a golden brown colour, the shaped pegbox with scrollwork and terminating in the head of a blindfold cherub, six bowed strings and six sympathetic strings, flame sound holes, length of back 15 3/8 in. (391mm)'.

Griesser, Matthias (Innsbruck 1698-1784) A 7/12 large v.d.a. dated 1727 of English Violet shape is in the Commune di Bologna. The head is carved and blindfolded. The instrument is cited by Stainer, and is in a sorry state and badly needs some attention.

Gudi, Hieronymus (Cremona fl c1725) A v.d.a. converted to 7 playing strings only is in the Deutsches Museum, Munich. Though catalogued as a viola, the outline is v.d.a. shape and in my opinion was built as such. The traditional cherub head and flaming sword soundholes bear this out. The varnish is poor - almost non-existent - and the whole instrument is in bad shape.

Guersan, Louis (Paris c1730-69) A fine craftsman from a family of violinmakers, his many instruments included some viols. The USA Ann Arbor University of Michigan includes a 7/7 v.d.a. in the Stearns Collection, with violin scroll and f holes. It is a deep model with mother-of-pearl inlay. The label reads 'Louis Guersan, pres la Comedie Francaise, Paris, 1737'. In a letter the curator states the 4 v.d.a.'s in their possession are not in playing condition.

Gugliani, N (Naples 16..?) A v.d.a. of this name is in the Prague National Museum, and I wonder if this could be the Nicola[o] Gagliano referred to above. The information was given during my 1967 Prague visit. It is a handsome 7/7 v.d.a. with blindfold cupid, and in good state of preservation.

Guidantus, Joannes Florenus (Bologna c1685-1740) While Jalovec lists this maker under 'Floreno', others classify him under Guidantus. Stainer cites a v.d.a. labelled 'Joannes Guidantus fecit Bononiae anno 1715' with a beautifully carved blindfold cupid head, exhibited at Milan in 1881; another bears the label 'Joannes Florenus Guidantus fecit Bononiae 1724'. The Brussels Conservatoire catalogue a 6/6 v.d.a. with long sloping shoulders. The varnish is yellow and workmanship poor, and it was certified by Alfred Hill as that of Guidantus (cat. no. 1392). A much better instrument, though with detaching 2-piece back and little varnish, labelled 'Joannes Florenus Guidantus fecit Bononia anno 1730' was offered for sale by Sotheby's.

Guiliani, Julius (Modena) Sotheby's in London offered a 7/7, clumsily made v.d.a. labelled Julius

Guiliani, Modanensia, 1661' - an improbable date. The violin-shaped v.d.a. had *f* holes and violin scroll. I have not found this maker recorded in any dictionary.

Hammig, Johann Christian (Markneukirchen 1732-1816) Son of Johann Georg of Markneukirchen. A 7/6 large v.d.a. labelled 1793, the property of L Lock of Guildford, was exhibited at the 1961 Haslemere Festival. It has a well cut rose beneath the fingerboard and the pegbox finishes with a scroll. It is a good instrument finished with excellent varnish. Myron Rosenblum of New York owns a 7/6 v.d.a., also with fingerboard rose and scroll head, dating c1750.

Hammig, Johann Georg (Markneukirchen 1702-54) There were a number of violinmakers with this surname in both Austria and Germany. Sachs' 1922 Berlin catalogue lists a 6/6 v.d.a. dated 1738.

Harlan, Peter (Markneukirchen fl1928) A beautifully made v.d.a. belongs to the Zurich viola and viola d'amore player H Forster, strung 7/7 with a carved female head and fingerboard rose, the whole design being slightly away from traditional style both in outline and pegbox.

Havelka, Simon J (Prague/Linz c1700-c1774) A contemporary of J U Eberle. I saw a very good 7/7 v.d.a. with a very attractive pegbox and labelled 1763, in 1967 at the Berlin Staatliches Institut für Musikforschung.

Hellmer, Johann Georg (Augsburg/Prague 1687-1770) A fellow-apprentice of J U Eberle of Prague, who has 3 7/7 v.d.a.'s in the National Museum there which I saw in 1967. Two have carved heads, the third a scroll. They were in good condition and well looked after. A small 7/7 v.d.a. with blindfold cupid head made about 1740 is in the Hague Municipal Museum; and the USA Yale University have a 7/7 v.d.a., which I saw in 1965, with particularly fine carving of the pegbox and head. The instrument is in good condition, but the varnish is a poor dull brown. (See PLATE 9.)

Hellmer, Johann Martin (Vienna 1710-42) Little is known about this maker apart from the fact he made guitars. The Nuremberg Ruck collection at the Germanisches Nationalmuseum has a 7/14 v.d.a. of English Violet form. It is dated 1742 - just before his death.

Hellmer, Karl Joseph (Prague 1739-1811) Worked in Germany for a time, but returned to Prague and settled there to become a distinguished citizen, though he met an unfortunate death drowning in the Vltava river. The Prague National Museum have a 7/7 v.d.a. dated 1768 with scroll head.

Henocq, J A fine mid-18th cent. Parisian maker. I know of 2 v.d.a.'s, both in private possession, dated 1763 and 1767.

Hoffmann, Ignace (Woelfelsdorf 1695-1769) The surname Hoffmann has been carried by many fine instrument makers in Europe, and Ignace senior was a good example. His son Ignace also lived and worked in Woelfelsdorf, making violins in winter and farming in summer. The Hague Municipal Museum have a v.d.a. by the father dated 1730, strung 7/7, a plain instrument with carved head (cat. no.1558). The Musikhistoriska Museet, Stockholm, have another 7/7 v.d.a., dated 1738 (cat. no.1537); and a third 7/7 example dated 1735 is in the Berlin Staatliches Institut für Musikforschung.

Hoyer, Andreas (Klingenthal 1703-82) I know of a v.d.a. in private possession in California, USA. It has been restored, with new neck and pegbox, and is strung 7/7. The body is by Hoyer and is dated 1760.

It came from Hamann & Co of Stuttgart in 1970, and could have been made by the son (also Andreas). Hulinsky, Thomas Andreas (Prague 1731-88) A fine disciple of Eberle (who acted as witness to his marriage). The Los Angeles S California University has 2 v.d.a.'s: a 4/5 model with blindfold female head, dated 1781; and a catalogued 7/7 English Violet with blindfold angel head of the same year. The Prague

National Museum have a striking 7/7 example dated 1769 with blindfold cupid head and fingerboard rose. The back and ribs are made up of strips of dark and light wood (see PLATE 13) while the edges of the back and table are inlaid with black and white ivory. The Nuremberg Germanisches National Museum have a 7/7 v.d.a. with similarly decorated table and back edges, dated 1782; and a 7/7 v.d.a. in the Edinburgh Royal Scottish Museum of the same year has a blindfold cupid head. Yet a third 1782 v.d.a., if genuine, is a break from these patterns: the soundholes are *f* shaped and, though well carved, the pegbox looks too big and long for the body. Indeed the whole thing looks out of proportion, and is not at all characteristic. The instrument is nevertheless well preserved (cat. no. 72000). Sachs' 1922 Berlin catalogue records a 4/5 v.d.a.

Janeba, Josef (Horní Jelení, E Bohemia) A v.d.a. in the Prague National Museum is said by the curator to be a good looking 7/7 instrument with scroll pegbox (cat. no. 1936). Jalovec (*Violin makers of Bohemia*) lists a Janeba of Pardibice and dates him 20th century. I saw the above v.d.a. in 1967, and thought it looked a little older.

Jauck, Johannes (Dresden c1730-50) A family of violinmakers of this name worked in both Graz and Dresden. The Paris Conservatoire have a 7/7 v.d.a. signed 'Johannes Jauch Dresden 1735', but it is an ordinary looking instrument, though there is a carved fingerboard rose and fairly well cut head (E934C155). Kaspar, Matthias (Dusseldorf fl1737) Sachs' 1922 Berlin catalogue cites a 6/6 v.d.a. dated 1737. Jalovec mentions an instrument dated 1737, which could be the same.

Kempter, Andreas (Dillingen 1706-85) Lived and worked in Dillingen for over 50 years and was much esteemed, though not many instruments remain. I saw in 1965 a fine 7/7 v.d.a. at the USA Yale University. It has a well cut male head, but the table is rather deeply arched, which tends to make it a large instrument. Nevertheless my visit notes record that 'this is one of the few viola d'amores I have met that attract at once'. The Museum für Hamburgische Geschichte, a v.d.a. now stolen, which their 1930 catalogue states was strung 7/7 and had a bearded male head. The instrument is mentioned by Lutgendorff.

Kirschschlag (Arance, S Germany fl1790) Curt Sachs' 1922 Berlin catalogue records a v.d.a. but gives no details. Stainer simply states he was working in the Tyrol in 1780.

Klotz, George (Mittenwald 1687-1737) A member of the famous family. The curator of the Leipzig Karl Marx University says a 6/7 v.d.a. by him is in their collection (cat. no. 826).

Klotz, Johann Carl (Mittenwald 1709-c1790) The Nuremberg Germanisches Nationalmuseum has a 6/6 v.d.a. with carved head and fingerboard rose dated 1735 in the Ruck collection.

Klotz, Matthias (Mittenwald 1656-1743) Founder of the Mittenwald violinmaking school and a very good businessman, he employed many workmen. The Paris Conservatoire have an unusual 7/15 v.d.a., with a double-head pegbox (one blindfold looking into the face of the other), with a very clever arrangement. The body is ordinary, and is dated 1732. (Cat. no. E277C154.) Length 77, strings 37 cm.

Klotz, Sebastian (Mittenwald 1696-1767) Son of Matthias. A 6/6 v.d.a. with a most beautifully carved rose beneath the fingerboard, varnished light-orange, was exhibited at the 1961 Haslemere Festival.

Koldiz, Matthias Johann (Munich c1730-1760) The Paris Conservatoire Museum have a 7/7 English Violet with a rather thickly cut pegbox, the 14 pegs arranged in 2 rows one behind the other. The body is dated 1737, and has a fingerboard rose (cat. no. E2044C44). 78 x 15.27 wide, f-board 26.5, strings 41 cm.

Kulik, Jan (Prague 1800-1872) Studied for 4 years in Vienna. A 7/7 v.d.a. in the Prague National Museum with carved male head, dated 1830, is in first class condition. The back and ribs are very skillfully inlaid

with a very attractive beading.

Lambert, Jean Nicolas (Paris c1745-1785) A 7/7 v.d.a. in the London Victoria & Albert museum has a well finished pegbox topped by a female head wearing a hat at a very jaunty angle. The complete instrument is beautifully made and preserved.

Langer, Nicolaus (Mannheim c1745-1827) I saw a 7/7 v.d.a. in the New York Metropolitan Museum of Art in 1965, with the head in the form of a half hollow scroll. The varnish is golden brown, but the instrument is rather roughly made (cat. no. 894943).

Laske, Joseph Anton (Prague 1738-1805) Worked in Dresden, Berlin, Vienna and other cities before settling at home in his native Prague. A very good craftsman. one 7/7 instrument in the Prague National Museum dated 1780 having most attractive inlay and a scroll head.

Leeb, Johann Georg (Pressburg (Bratislava) 1740-1810) A 7/7 v.d.a. in the Berlin State Institute collection bears this name; but there were at least 3 Pressburg makers with the names Johann Georg, and this v.d.a. could have been made by any one.

Leidolff, Nicolaus (Vienna d 1710) A 7/7 v.d.a. with blindfold cupid head in the Karl Marx University, Leipzig is claimed to be by this maker dated 1683; but a letter by Fritz Egger of Basel refutes this on the grounds that it is a composite instrument whose parts date from a later period (mus. no. 3369).

Lomot, L The Salzburg Mirabell Palace Museum have a 7/7 v.d.a. with angel head and pegs arranged in rows; but no information is available concerning the maker.

Lorenz, Albert (b Markneukirchen 1887) A maker of early instruments. Jalovec illustrates a v.d.a.

Louvet, Pierre (Paris 1740-83) There were two brothers who worked under the name Louvet - Jean and Pierre. It is thought that Jean was the elder. A 6/6 v.d.a. by Pierre in the Paris Conservatoire collection is dated 1738, and has a blindfold cupid head. The fine varnish is reddish brown (cat. no. B2043C43).

Markert, Ignaz (Prague, contemporary) Jalovec includes a photograph of a fine 7/7 v.d.a., finished in birds eye maple, in his book on German and Austrian violinmakers.

Matern, Johann Christoph (Warmbrunn, 18th cent.) No information is available about this maker. The Berlin State Musical Instrument museum have a 5 string alto which has been altered from a viola d'amore. My 1967 visit notes 'a good instrument by a good maker' (cat. no. 4250).

Mathurin, Francois (Reims, Paris 18th cent.) Curt Sachs' 1922 Berlin catalogue includes a 7/7 v.d.a.

Maussiell, Leonhard (Nuremberg 1685-c1760) A 7/7 v.d.a. dated 1720 was exhibited in the 1904 Fishmongers Hall exhibition at London. Another 7/7 v.d.a. dated 1737, is in the Copenhagen Historical museum; and a third 6/6 instrument, with blindfold head and fingerboard rose, is in the Germanisches National museum at Nuremberg.

Mayr, Andreas Ferdinand (Salzburg 1690-c1764) A good maker from a family of craftsmen. A 7/14 v.d.a. in the Prague National Museum, dated 1719 by the curator, has an angel head. I found this v.d.a. in good condition in 1967.

Musicus, Antoni Pauli (Dachau fl 1718) Curt Sachs' 1922 Berlin catalogue notes a 6/6 v.d.a., but I have found no information about this little known maker.

Niggell, Synpertus (Füssen 1710-85) Curt Sachs' 1922 Berlin catalogue cites a 1714 7/7 v.d.a., and Myron Rosenblum of New York sent me details of another 7/7 v.d.a., with curved instead of flat back, dated 1759, which was shown at an antiques display in New York. Stainer notes two more instruments: one (possibly Sachs') dated 1744; the other 1765.

Ostler, Andreas (Breslau 1730-c1770) Mahillon's Brussels Conservatoire catalogue notes a v.d.a. (no.1388). The English player Montague Cleeve once possessed a v.d.a. by this maker; and Stainer reports a v.d.a. of ordinary workmanship with yellow varnish being exhibited in Paris in 1878.

Padova, Giovanni Antonio (Prague fl 1740) Little is known about this maker; Sachs 1922 cites a 6/6 v.d.a.

Pauli, Anton (T[achau] (Tachov) c1703-23) Stainer records a 12 [6/6?] v.d.a. labelled 'Tachau 1723' with yellow varnish. Perhaps this is the Sachs instrument noted under 'Musicus, Antoni Pauli' above.

Pauli, Johann Karl (Tachov fl c1730-45) Jalovec records a maker by this name and suggests he is a son of the above, reporting his instruments to be well finished.

Pichler, Marcel (Salzburg fl 1673[?]) A 6/6 v.d.a. is at the Mirabell Palace museum, Salzburg, with an ornamental scroll. The pegbox is of the open type with the pegs in a single line. There is a coat of arms with a crown on top of the instrument (cf PLATE 4 and page 16).

Placht, Johann Franz (Schonbach c1740-87) A maker best known for his violins. The Berlin collection houses a well made instrument, which I found impressive. It is a 6/6 v.d.a. with a well cut pegbox surmounted by a scroll. The soundholes are well cut, and the table and back overhang the ribs as in the violin family. The varnish is good (cat. no.4265).

Posch, Anton (Vienna) Jalovec *loc. cit.* p287 illustrates a 7/7 v.d.a. with scroll, which could have been by either of two Anton Posch's (one 1677-1742, the other 1701-49).

Postiglione, Vincenzo (Naples 1835-1916) A fine workman of the Neapolitan school. A 7/7 v.d.a. dated 1888 is in the Conservatoire of Music of that town.

Rauch, Christoph Johann (Chomutov 1728-92) A maker from a large family of luthiers who originated in Augsburg and settled in Bohemia. The Prague National Museum houses a 1771 7/7 v.d.a. with a nicely cut pegbox and conventional scroll, which I found to be in good condition.

Rauch, Jacob (Mannheim fl1725) The Musikhistoriska Museet, Stockholm have a 7/21 v.d.a. (cat. no.548). Another Jacob Rauch was also active, and Jalovec makes the interesting suggestion that he may have worked as a member of the household of the Bishop of Salzburg.

Rauch, Johannes (Chomutov fl1742) Another gifted maker of the family Rauch. One of the finest v.d.a.'s I have seen is a 7/7 by this maker in the Brussels Conservatoire. The beautifully carved pegbox is surmounted by an angel. The varnish, which is on the dark side, is excellent. This most attractive v.d.a. was I believe presented to the collection by Carl Zoeller (mus. no. 1391).

Rauch, Sebastian (Breslau) A 6/5 undated v.d.a. in the Berlin collection, assessed as being mid-18th century, may have been by Sebastian's I or II in Prague, active up to 1740; or Sebastian III, who was born in Prague in 1711, but after apprenticeship moved to Chomutov (d 1801).

Rauch, Thomas (Breslau c1702-c1796) Son of Sebastian I of Prague who after apprenticeship moved to Breslau. The Leipzig Karl Marx University have a 7/6 v.d.a.; information sent by the Museum states it is a good instrument with a nice pegbox culminating in a carved woman's head, and with a rose beneath the fingerboard (cat. no.832).

Resle, Andreas (Fussen 1695-1756) A 1743 6/6 v.d.a. examined and recorded by Lutgendorff, is in the Landesgewerbeamt Baden-Wurttemberg at Stuttgart. The varnish is dark brown, and the pegbox finishes in a good carved angel's head (cat. no.930).

Roy, Karl (b 13 March 1933, Mittenwald) Jalovec illustrates a v.d.a. Roy is chief instructor at the Mittenwald school of violin making, and produces some fine instruments.

Salomon, Jean Baptiste Deshayes (Rheims and Paris, d c1733) The Brussels Conservatoire has an undated v.d.a. of violin shape, with *f* soundholes and violin scroll. A small instrument varnished light orange to red, this is not a particularly striking v.d.a. (cat. no.481). Two others in the collection (nos.1389 and 1773) were not available when I visited the collection. There is also a 7/6 example in the Paris Conservatoire collection with a carved head. It is a strong looking instrument - almost violin shaped - labelled Paris 174[?] (mus. no.E69C156).

Schetelig, Ernst (Markneukirchen 1864-1943) The name has been associated for many years with Markneukirchen, but this was probably the most outstanding craftsman. He made a number of v.d.a.'s, and was also a very good player. A USA colleague, Danial Thomason of Culver City, possesses a fine 7/7 v.d.a. with violin scroll and good varnish, dated 1900. A poor 1934 7/7 v.d.a. labelled Schetelig was offered in a July 1971 Sotheby sale, but I doubt the label's authenticity.

Schewerle, Johann (1728-69) A maker who moved to Prague, whose National Museum have a v.d.a. converted to a 4 string viola.

Schorn, Johann Paul (1680-1716) Worked in Innsbruck for a time, but moved to work for the Court of the Archbishop of Salzburg. An elegant craftsman who made some fine instruments. An 7/14 English Violet with flaming sword holes and a central rose, and a blindfold cupid head, is housed in the Ruck collection at the Nuremberg Germanisches Nationalmuseum. The label includes 'Salzburg 1712'. A 6/6 v.d.a. dated 11 years earlier also sports a blindfold cupid, and is presently in the Salzburg Museum Carolino Augusteum (cat. no.87). The Vienna Kunsthistorisches Museum collection has a 6/6 v.d.a. with an angel's head, dated 1711 (cat. no.439).

Schuster, Carl August (1818-51) There were many makers with the surname Schuster who lived and worked in Markneukirchen over a long period. Some mass-produced violins, one or two others made good bows. The above turned out the cheaper type of instrument, personified by an example in the Barcelona Municipal Museum.

Sprenger, Eugen (Allgau, S Germany d 1950's) A fine maker who produced excellent viols and one or two v.d.a.'s. I saw one somewhat different to the accepted model, but beautifully finished. I had some correspondence with him in 1948 when he resided in what was called the American zone. This fine maker lived not too far from Fussen, home of so many luthiers.

Stadler, Caspar (early 18th cent.) Fussen contained many families of this name; most left after serving apprenticeship. The Nuremberg Germanisches Nationalmuseum have a 6/6 v.d.a. dated Munich 1714 by this little known maker. The soundholes are of the flaming sword type, and the pegbox finishes with an angel's head. There is a small amount of decoration with brass and pewter ornaments on the back and ribs (mus. no.M1208).

Stauffer, Johann Anton (Vienna) Paul Shirley ('The study of the viola d'amore', Edition Peters) shows a 1779 v.d.a. Jalovec mentions a Johann Anton (1805-43) and Johann Georg (1778-1853) which means that neither of them could be maker of this v.d.a. Perhaps there was confusion in reading the label, though there were violinmakers in Vienna of this name at this time.

Stadlmann, Johann Josef (1720-81) At least 3 generations of this family worked as instrument makers in Vienna - all were good without being particularly outstanding. Sachs' 1922 Berlin catalogue lists a 1756 7/7 v.d.a., and the Nuremberg Germanisches Nationalmuseum have a 1751 7/7 v.d.a. with an angel's head.

Stadlmann, Michael Ignatius (Vienna c1756-1813) Son of the above, he is supposed to be a better luthier

than his father; but the few v.d.a.'s I have seen do not confirm this view. A 7/7 poorly finished v.d.a. displayed at the 1958 Leeds Centenary Music Festival, for example, was spoilt by a very dull, dark varnish. My 1965 visit notes at Yale University USA record another unattractive 7/7 v.d.a. with a dirty, dark red varnish, too large and poorly cut soundholes, and with scroll head; the instrument was not in very good condition. Notes the same year for the New York Metropolitan Museum of Art mention a poor 9 string v.d.a.. It had lost its head, and an attempt had been made to repair it by filling the gap with a plain piece of wood. The dark red varnish was almost non-existent. The catalogue date is 1733, which must be incorrect. A poor example of the instrument, and not worthy of such a fine Museum.

Storioni, Lorenzo (Cremona 1751-1801) An unusual 6/6 v.d.a. dated 1786 is housed in the Paris Conservatoire. It is a good looking instrument and in first class condition, designed without corners and with violin soundholes, in what has become known as a Chanot design. (PLATE 14; mus. no.E905C158).

Strnad, Caspar (Prague 1752-1823) Born in the same house in Prague where lived Thomas Hulinsky, his godfathers were Eberle and Hellner. A 7/6 v.d.a. dated 1791 in private hands in USA is of interest. The soundholes are of the flaming sword type, but much liberty has been exercised in their cutting, and they are not attractive. The pegbox, surmounted by a child head, is very well cut. The soundbox top shoulders do not slope as much as normal, but the whole effect, with a nice reddish varnish, is excellent. Working in the centre of such a fine school of makers with all the influence that must have reigned in Prague at that time, Strnad must be reckoned as a fine maker not afraid to put forward new ideas.

Thir/Thier, Matthias (Vienna, late 18th cent.) Exact dates with Thir are difficult, since a number with this surname worked in Vienna for many years. Jalovec gives the earliest date as 1770, whereas the Kunsthistorisches Museum holds a 7/14 English Violet by 'Matthias Thier in Wien anno 1764', the last two figures handwritten. I have seen this, and it is a very good instrument with a nice brown varnish, well made and preserved (mus. no.530). A good 7/7 v.d.a. dated 1779 having flaming sword soundholes and an attractive pegbox, surmounted by a finely cut woman's head set at an angle, is also housed in Vienna, in the Gesellschaft der Musikfreunde collection (no.GdM 40).

Thumhardt, Johann Stephan (Straubing 1749-1817) The family were instrument makers from about 1723 to 1901, working in and around Munich (Straubing is a little north west). A 7/7, strongly made v.d.a. with carved snail head, finished with a reddish-yellow varnish, is housed in the Landesgewerbeamt Baden Wurttemberg in Stuttgart. The instrument is mentioned by Lutgendorff. (Mus. no.934.)

Tielke, Joachim (Hamburg 1641-1715) I have seen a number of v.d.a.'s with a supposed Tielke label. I do not believe this excellent maker produced any: his decorative art with lutes and guitars is unsurpassed, and those v.d.a.'s I have seen do not do justice in workmanship to this great maker.

Vistoli, Luigi (Lugo (in Ravenna), b 1890) Two 7/7 v.d.a.'s dated 1926 and 1961 (from Venice) belong to a USA colleague. Each has a rose very well cut in the table, and one finishes in a girl's head, the other with a scroll.

Vorlicek, Josef (Prague fl 1800) Included because Jalovec suggests, in 'The Violin Makers of Bohemia', that V. was probably the man who carved the v.d.a. heads for most of the Prague violinmakers of the time. As designing and carving in wood is apart from violinmaking in the accepted sense, Jalovec is probably correct. Many years ago in the Mittenwald area, different people contributed to the making of violins by simply making one component, on a mass produced system from which inferior work resulted. Yet, if this theory be true, then Prague greatly benefited by having resident so skillful a woodcarver.

Wassner, Johann Benedict (Passau) The date of his death is uncertain, but in 1759 his 2 daughters were

granted permission to continue with their father's business. A 6/6 v.d.a. in the fine collection at the Basel Historisches Museum (open Sunday mornings only) has a more rounded outline as in earlier models. The well cut pegbox finishes with a blindfold cupid, but the flaming sword soundholes are a little unevenly cut. The varnish is dark brown and good quality (mus. no.1956.431).

Weigert, Johann Blasius (Linz c1717-c55 (Jalovec)) A 1725 6/6 v.d.a. in the Gesellschaft der Musikfreunde in Vienna has a rose cut in the table, flaming sword soundholes and a carved male head - a good instrument (mus. no.GdM39). The Budapest Hungarian National Museum list 2 violes d'amore in their catalogue, but when they were not available during my visit in 1970. Their illustrations in the catalogue reveal a 7/10 English Violet with soundboard rose and rather widely cut flaming sword soundholes; and a 6/6 v.d.a. also with a rose in the table. Both instruments look extremely good, and have a carved head at the top of well cut pegboxes.

Willer, Johann Michael (Prague 1753-18-?) A well respected maker who came originally from Vils near Fussen, the area that produced so many craftsmen of the violin. A small 6/6 v.d.a. in first class order, with an angel's head, is housed in the Prague National Museum, together with a large oil painting of the maker. W. was certainly the maker of his day in Prague, and made many string instruments.

Youngson, Alec (Clydebank, Scotland) This contemporary maker made in 1972 an excellent 7/7 v.d.a. with a well carved female head. He has kept the flaming sword soundhole shape with a slight variation, and the instrument's outline - particularly the soundbox upper half - varies very slightly from the norm.

Zacher, Antonius (Eistadt 1706-17) The Nordiska Museum in Stockholm have a 6/6 v.d.a. with a carved child head, labelled 'An... Zacher, Leuten und Geigenmacher in Neuberg 17..' (mus. no.45.054). A 1716 v.d.a. from the Nuremberg Castle collection was displayed at the London 1904 Fishmongers Hall exhibition.

Zacher, Maximilian (Breslau fl c1720-70) A 1730 6/6 v.d.a. is shown on PLATE 8; and a 1736 7/7 v.d.a. by this little known maker, with a central rose and blindfold head, is in the Nuremberg Ruck Collection.

Zaidie, Antoni (Taufgrund, mid 18th cent.) The Albert Spencer collection in Brighton Art Gallery is well worth a visit, and contains a 1747 5/5 ordinary looking v.d.a. by Z. with a well cut blindfold cupid head.

Zolch, Hans (Markneukirchen 1904-) A contemporary maker who has made many early forms of bowed and plucked instruments. Jalovec ('German and Austrian violin makers') illustrates a 7/7 v.d.a. with conventional scroll and excellent choice of wood, dated 1957.

APPENDIX 3 PLAYERS OF THE VIOLA D'AMORE

The following list will appear strange and (with the exception of Hindemith) unknown to the uninitiated, both in content and brevity; to lovers of the viola d'amore it will afford no surprise. Biber and Ariosti must be considered the first artists to bring the instrument to the notice of the musical public with either performance or composition; and, in our own time, Hindemith merits full attention and thanks for his playing and compositions. Those who have cultivated this instrument realise that we are a minority group, and will possibly always remain so; yet I think it fair to add that we have two qualities in common - tenacity of purpose and love of the viola d'amore.

Arcidiacono, Auerlio (Italy) A contemporary player/composer from Rome who has published *Due Movimenti* for viola d'amore and viola, and *Studi* for v.d.a.; and an edition of Christopher Graupner's *Sonata a Tre* for flute, v.d.a. and cembalo (all Edizioni Musicali Mercurio).

Ariosti, Attlio Malachia (Ottavio) (Bologna 5 Nov 1666 - Spain [?] c1740) Although composer of 25 operas, it is his *Lessons* (see APPENDIX 4) which give A. a place in history. He was ordained as brother Ottavio in St Maria, Bologna at 22, and 3 years later became a deacon. In 1693 an oratorio - 'La Passione' - was performed at Modena, and 2 years later some 'Divertimenti' for violin and cello were published by C M Fagnani of Bologna, the title page citing A. as organist to the city. Much time was spent away from the monastery: in 1696 he was in Mantua in service of the Duke, and in 1697 he was appointed to the court of Sophia Charlotte in Berlin, returning by demand to the monastery in 1703, as a result of some intrigue. An association with a lady-in-waiting resulted in a letter of ultimatum from the Grand Duke of Tuscany to the Queen asking for the return of A., assuring he would be promoted to Maestro. A. was soon on the move after his return, to Vienna, where he was made a kind of Court agent for Italian artists - but again became embroiled in intrigue. On the death of Giuseppe I in 1711 the opportunity was taken to dismiss A., but he had in 1707 written and produced the opera 'Marte Placato' which included the v.d.a. A Paris trip in 1715 being of little result, he went to London in 1716, where on 12 July Dr C Burney recorded that he played a new symphony between acts of Handel's 'Amadis'. The Italian National Biographical account records A. played the solo for v.d.a. in Handel's opera. There is no true account of the music performed that evening by the Italian: Handel's score contains no v.d.a. part, and it can only be supposed that A. performed a composition of his own. After his impressive London success A. returned to Italy, but was back in London in 1722 and joined the staff of Handel's Royal Academy of Music. The next 4 years saw 7 operas, but A. was always up against the genius of Handel, and became entangled in opposing factions of operatic London. The inevitable departure came in 1727, possibly for Spain.

Barthelemon, Francis Hippolyte (b Bordeaux 1741, d London 1808) A successful violinist/composer, who was mentioned to be a v.d.a. player by Zoeller, and for that reason is included here.

Benda See page 73.

Biber, Heinrich Ignaz Franz (Wartenburg 1644-Salzburg 1704) Born near the then Bohemian frontier, little is known about his early life until he left the Archbishop of Kremsier's chapel in 1672 and a year later entered the chapel at Salzburg, eventually becoming Capellmeister and elevated to the nobility with the title of Biber von Bierbern. B.'s surviving printed violin sonatas show how he widened the art of scordatura to its limits, and with hindsight it seems natural he should move to the v.d.a. in his quest for greater variety of tonal effect, though we have the one and only Partita No.7 for 2 v.d.a.'s to illustrate this. His whole attitude to string playing, and high position in the church, had great influence in and around Salzburg; and in my opinion he was specifically responsible for developing the 7/7 v.d.a.

Brough, Violet. ARCM Contemporary player who studied in Florence under Giulio Pasquali. At one time Miss Brough used a 4 page pamphlet which included some excellent notes on the v.d.a., and criticisms of her own recitals.

Casadesus, Henri (Paris 30 Sept 1879-?) Studied at the Paris Conservatoire, and in 1899 was awarded 1st prize for his playing. In 1901 he formed the Societe des Instruments anciens, playing v.d.a., which had great success in the performance of music from the 18th century and before.

Esser, Karl Michael Ritter von A successful violinist, virtuoso of the v.d.a., and composer. E. toured Europe extensively (he was in London in 1775-6). He removed the sympathetic strings from the v.d.a.

because he thought them pointless.

Goldis, M L A Viennese player active from c1910, he published a tutor and 2 books of pieces for v.d.a. Hindemith, Paul (1895-1963) H. studied in Frankfurt, becoming leader of the Opera there, and finally conductor. After a long spell with the Amar quartet, he devoted his time to composition and teaching. He gave the first performance of the Kammermusik No.6 Op 46 No.1 for v.d.a. and chamber orchestra in Cologne in 1928, and was also first soloist in the Sonata for v.d.a. and piano Op 25 No.2 at Heidelberg in 1922. I once had the pleasure of a conversation with him, after he had conducted the BBC Symphony Orchestra, in which I asked why no more compositions for the v.d.a. were forthcoming. His reply was that there were so few players around the world that it was not a viable proposition.

Horak, Jaroslav A Prague Philharmonic Orchestra violinist who has made a study of the v.d.a., and completed a number of recordings for Supraphon.

Kral (Prague) Included in previous pages.

Kroyt, Claire Studied violin under Carl Flesch in Berlin, the viola with Primrose in New York, and chamber music under Enesco; and has made a serious study of the v.d.a., studying in Rome under Renzo Sabatini. She lives and works in USA, and does fine work for the v.d.a.

Krumlovsky Included in previous pages.

Loeffler, Charles Martin (b Mulhausen 30 Jan 1861 - ?) Studied violin at Paris and in Berlin under Joachim. Settled in Boston USA in 1881 in the Symphony Orchestra, graduating to first desk from 1885-93, eventually resigning to devote his time to teaching and composition. The v.d.a. part in his dramatic 'La Mort de Tintagiles' Op 6 for full orchestra shows an intimate knowledge of the instrument.

Mangold, Karl Ludwig Armand (b Darmstadt 1813, d Oberstdorf, Allgau 1889) Composer/violinist, who performed the v.d.a. part himself in his 1846 opera 'Tannhauser'.

Muller-Daube, Otto (Dernold) Mentioned by W E Kohler (1937-8) as one of a new generation of v.d.a. players, with a list of pieces awaiting publication.

Pasquali, Nicolo (d Edinburgh 1757) A composer/v.d.a. player of Italian origin. Introduced the Sultana - a v.d.a. with doubled wire playing strings and no sympathetic - and the Psalter to Scottish audiences.

Passerini In 1752 a concert was announced to take place in Edinburgh that would include the (new) v.d.a. Signor P. and his wife settled in the city, and taught all branches of music and organised concerts, particularly as manager of the 'Gentleman's' or 'St Cecilia' concerts. Friend of the above.

Petz, Johann Christoph Included in previous pages.

Rosenblum, Myron (b New York 1933) Player and scholar of the v.d.a. Has MA in musicology, and has been playing and studying the v.d.a. since 1958, after studying viola with William Primrose, Lillian Fuchs and Walter Trampler. During 1964-5 studied v.d.a. in Vienna with Karl Stumpf. Edited published works include Graupner's Concerto in D, Petzold's Partita in A, and Schuchbauer's Sonata in A for 2 v.d.a.'s. R. played v.d.a. solo in the New York premieres of Albert Ginastera's operas 'Don Rodrigo' and 'Bomarzo'. Currently working on an expansion of Kohler 1937. He is a colleague and friend, and I welcome this opportunity to pay tribute to his many qualifications as a scholar and artist.

Rung, Frederik (1854-1914) Conductor at the Copenhagen Royal Theatre at the same time as Carl Nielsen: there was some rivalry between the two. Also a violinist with a strong preference for the v.d.a., and a reputation as a good player. His father Henrik Rung (1807-71) composed music for the v.d.a., and it would be safe to presume he also was a player.

Sabatini, Renzo A fine player/teacher of v.d.a. and viola in Rome who died recently. He visited England several times with the 'Virtuosa da Roma' ensemble, and a v.d.a. concerto was always included in their programmes. He recorded 2 Vivaldi concerti for Decca with the London Chamber Orchestra under Anthony Bernard (Decca LX3028).

Saint-George, George (b Dresden 6 Nov 1841, d London 5 Jan 1924) Studied at Prague, then taught vln. and piano in London, becoming a specialist also in early instruments. It was the v.d.a. that brought out his best, for he made v.d.a.'s rich in design and finishing as well as performing. Also edited 6 Ariosti sonatas. Schetelig, Ernst (Markneukirchen 1864-1943) Not only a maker, but a professional v.d.a. player (cf p98). Seiler, Emil (b 5 Feb 1906) For me the one artist of the v.d.a., who has done more than most to present v.d.a. works in true style, artistically and correct, as his DGG Archive recordings reveal. He has taught the viola and v.d.a. at the Berlin Hochschule, and many well known continental players were his pupils. He continues to teach today on a limited scale in Freiburg.

Shirley, Paul Moved to USA after 1910 from being solo viola at the Darmstadt Court Theatre. He also became a member of the Bayreuth Festival Orchestra at Wagner's invitation. A pupil of Herman Ritter, S. published 'The Study of the Viola d'amore' in 1920 (rep. Peters Edition 1958).

Stamitz Included in previous pages.

Stoltzenberger, Christoph (b c1690) A v.d.a. player in Frankfurt in 1706 and then in Nuremberg, where he became known for his virtuoso style.

Stumpf, Karl (b Vienna 1907) Educated at Vienna Academy, joined State Opera Orchestra and Vienna Philharmonic Orchestra as viola, retiring in 1972. Taught v.d.a. at the Vienna Academy from 1949 to 1968. Has made many discs, contributed articles, and produced a first rate tutor. Was awarded in 1967 Silver Medal of Honour of Merit. Has edited and composed several v.d.a. works, as part of a lifetime's devotion. Edited for Doeblinger-Vienna.

F A Hoffmeister Sonata for viola d'amore and basso

Quartet in D for viola d'amore, 2 violins and violoncello

and Sonata-Marlborough for viola d'amore with either violin or viola

Concerto No.1 in D major for viola d'amore and chamber orchestra

Spanish Dance for viola d'amore and piano

Fantasia for viola d'amore.

Thomas, Milton A USA viola player who recorded Hindemith's v.d.a. Sonata for Alco, Hollywood. He was heard in London in March 1962 in a combined viola and viola d'amore recital in Wigmore Hall.

Toeschi Included in previous pages.

Trampler, Walter A fine USA viola soloist who a few years ago played the Hindemith v.d.a. Kammermusik at a London Promenade Concert.

Urhan, Christian (b Montjoie, Aix-la-Chapelle 16 Feb 1790; d Paris 2 Nov 1845) An organist/composer who will be remembered as the artist who revived 19th century interest in the v.d.a., attracting Berlioz, and impressing the Empress Josephine (1805) who made it possible for him to study in Paris. It was Urhan who persuaded Meyerbeer to include the v.d.a. in 'Les Huguenots'.

Waefelghem Included in previous pages.

Zoeller Included in previous pages.

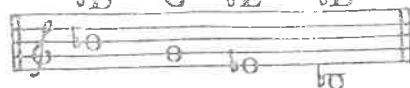
(The introductions are translated by my late partner in the BBC Symphony Orchestra Miss Zingra Bunbury.)

To the reader: For you alone, O Sirs amateur subscribers to music and to the violin are the following tunings, in order to prepare you for the application of the viola d'amore in accordance with the method that I have found, and of which I ask you to trust in my knowledge. You will find therefore a rule of treatment for them that in part corresponds to the above mentioned instrument. And because it was necessary firstly to obtain practise of the hand with it, I have put it clearly upon the violin, and this will serve to prepare you easily for the other. Here are the merits of the following compositions or rather, better to say, lessons in order to facilitate the possessor of those that I gave you in brief on the viola d'amore, and it is not a caprice (on my part) to have introduced you to this knowledge for the way and practise of the violin, without which you could not succeed without much trouble (except with much pain).

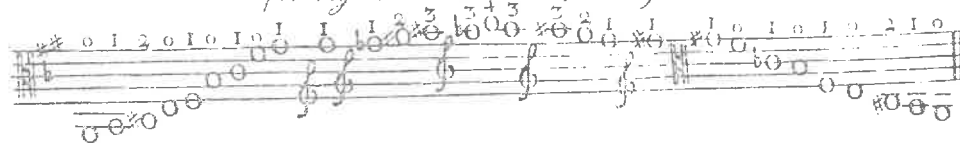
Accordatura I

$\flat B$ G $\flat E$ $\flat B$

Chiave di G sol re ut



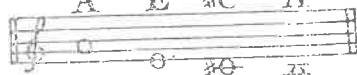
Scala della prima Accordatura con la posizione delle chiavi e della mano per regola a tutte l'altre che seguono



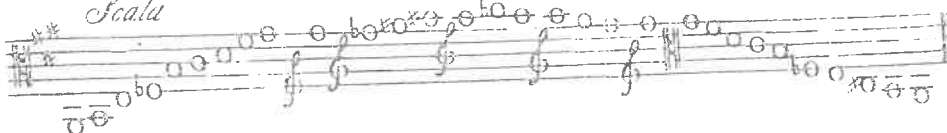
Accordatura II

A E $\sharp C$ A

Chiave di G sol re ut



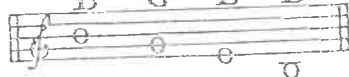
Scala



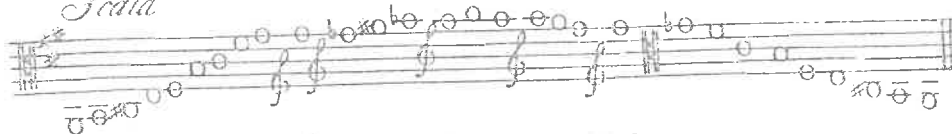
Accordatura III e V

B G E B

Chiave di G sol re ut



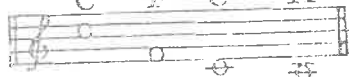
Scala



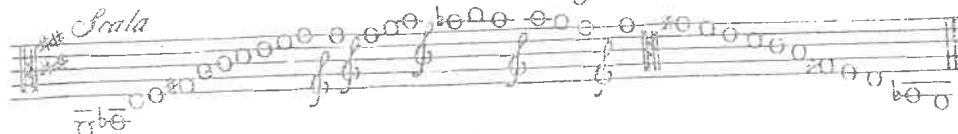
Accordatura IV

C F C A

Chiave di G sol re ut



Scala



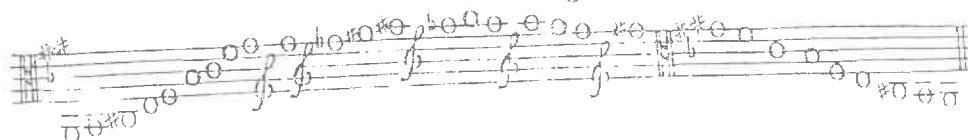
Instructions (Advice): At this moment the violin has neither its own tuning nor its own clef, although you will still find its form, there being in the following compositions excellent tuning and excellent clefs, which therefore uniform themselves to one clef alone, and their positions serve as a guide to the hand and fingers without other imaginable value; all conform to the example.



The four clefs agree to one alone and their positions do not serve another, the reason being to guide the hand and the fingers as has already been said, having no other value. The accidentals that are B flats, B naturals and the sharps have mutual relationship with the fingers alone. This warning is necessary in case you find a B flat in the same line of the clef (not in use) do not be surprised. And be warned that the accidentals of the principal key will still serve all the other keys that you will meet with the same value; not being stressed to avoid confusion that might cause the continuous variations of them. No. 1 Accordatura: this key will form the basis for the situation of the hand, that is to say, you will be obliged to put it in the ordinary place and must treat it as the key of the violin in the touch like all the others, not considering them except the pure accidentals that rule the fingers and none other. No. 2 Accordatura: put your hand a tone higher to get to the first key, and when you get to the third key, place your hand one tone back. No. 3 Accordatura: place your hand halfway up the neck. No. 4 Accordatura: Place your hand a tone above the middle of the neck. In No. 4 you will often find the figure underneath or above the notes: this requires the 4th finger always a tone higher; unless you are near one of the accidentals, in which case the finger must obey that. It has been necessary to introduce this number to facilitate the tuning of the viola, as you will see in time.

Accordatura VI

Chiave di Goltout A #F D A



Lezione I:



A handwritten musical score for piano and violin, consisting of 14 systems of staves. The notation is in treble and bass clefs, with various musical symbols including notes, rests, and ornaments. The score is divided into sections by double bar lines. The first section includes a trill (tr) in the first system. The second section is marked "Piano" in the eighth system. The third section is marked "Largo" in the tenth system. The notation is dense and includes many accidentals and ornaments.

tr

Piano

Largo

Handwritten musical score for a multi-staff composition. The score is written on 15 staves, grouped into three systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Andante* (written above the first staff of the first system)
- Violino* (written above the first staff of the second system)
- Canabile* (written above the first staff of the third system)
- Time* (written below the first staff of the fourth system)
- Vivace* (written below the first staff of the fifth system)

The score concludes with a final measure on the 15th staff, marked with a double bar line and a repeat sign.

This image shows a handwritten musical score on aged paper. The score is organized into 18 staves, which are grouped into six systems of three staves each. The notation includes various musical symbols such as notes, rests, and accidentals. There are several annotations and markings throughout the score:

- Staff 5:** The word "M. l'Immet" is written above the staff.
- Staff 10:** The word "Adagio" is written above the staff.
- Staff 15:** The word "Adagio" is written above the staff.
- Staff 18:** The word "Adagio" is written above the staff.

The handwriting is in ink, and the paper shows signs of age, including some staining and wear. The score appears to be a single melodic line, possibly for a violin or flute, given the range and the use of accidentals.

First system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a single melodic line. The word "Fine" is written at the end of the system.

Second system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a single melodic line. The word "Fine" is written at the end of the system.

Adagio

Third system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a single melodic line. The word "Fine" is written at the end of the system.

Allegretto

Fourth system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a single melodic line. The word "Fine" is written at the end of the system.

Handwritten musical score, first system. The notation is in treble clef with a key signature of one flat (B-flat). The tempo marking "Adagio" is written below the staff. The music consists of a single melodic line with various note values and rests.

Handwritten musical score, second system. The notation continues from the first system, featuring a melodic line with some slurs and ties.

Handwritten musical score, third system. The notation continues, showing a melodic line with some rests and ties.

Handwritten musical score, fourth system. The notation continues, featuring a melodic line with some rests and ties.

Handwritten musical score, fifth system. The notation continues, featuring a melodic line with some rests and ties.

Handwritten musical score, sixth system. The notation continues, featuring a melodic line with some rests and ties.

Handwritten musical score, seventh system. The notation continues, featuring a melodic line with some rests and ties.

Handwritten musical score, eighth system. The notation continues, featuring a melodic line with some rests and ties.

Handwritten musical score, ninth system. The notation continues, featuring a melodic line with some rests and ties.

A handwritten musical score consisting of ten systems, each with a grand staff (treble and bass clefs). The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#). The score concludes with a double bar line and the word "Fine" written in the right margin.

Lezione IV

A handwritten musical score for a piece titled "Adagio". It consists of three systems, each with a grand staff. The tempo marking "Adagio" is written in the first system. The notation is more spacious than the previous section, with longer note values and fewer beamed notes. The key signature remains one sharp (F#).

Andante

This section of the handwritten musical score is marked 'Andante'. It consists of 11 staves of music. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo despite the 'Andante' marking. The music is written in a single system, with each staff containing a different part of the composition. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

Coranto

This section of the handwritten musical score is marked 'Coranto'. It consists of 5 staves of music. The notation is more rhythmic and features many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The music is written in a single system, with each staff containing a different part of the composition. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

A handwritten musical score consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The fifth staff has a treble clef and a key signature of one flat (Bb). The sixth staff has a treble clef and a key signature of one flat (Bb). The seventh staff has a treble clef and a key signature of one flat (Bb). The eighth staff has a treble clef and a key signature of one flat (Bb). The ninth staff has a treble clef and a key signature of one flat (Bb). The tenth staff has a treble clef and a key signature of one flat (Bb). The notation includes many beamed notes, suggesting a fast tempo. There are also some larger, more complex notes and rests. The handwriting is in ink on aged paper.

Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The word "Fine" is written at the end of the eighth staff. The word "Lezione V" is written at the end of the ninth staff. The word "Fine" is written at the end of the tenth staff.



Piano *Fine*

This block contains the first system of a musical score. It consists of two staves joined by a brace on the left. The music is written in a treble and bass clef with a key signature of one sharp (F#). The piece is marked 'Piano' and ends with a 'Fine' indication.

Lezione VI

A Tempo giusto

This block contains the second system of the musical score, starting with the tempo marking 'A Tempo giusto'. It consists of two staves joined by a brace on the left.

This block contains the third system of the musical score, consisting of two staves joined by a brace on the left.

This block contains the fourth system of the musical score, consisting of two staves joined by a brace on the left.

This block contains the fifth system of the musical score, consisting of two staves joined by a brace on the left.

Corrente

This block contains the sixth system of the musical score, starting with the tempo marking 'Corrente'. It consists of two staves joined by a brace on the left.

This block contains the seventh system of the musical score, consisting of two staves joined by a brace on the left.

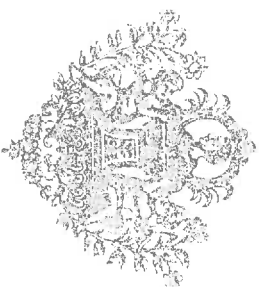
This block contains the eighth system of the musical score, consisting of two staves joined by a brace on the left.

This block contains the ninth system of the musical score, consisting of two staves joined by a brace on the left.

Giga

Rondeaux

Time



INDEX

Italic figures indicate Plate number.

Ariosti, A 9, 17, 19, 23, 26-7, 73, 82, 100,
103-116

Bach, J S 33-4, 50

Bacon, F 9, 13

Baltzar, T 9, 18

Berlioz, H 64, 102

Biber, H 9, 16, 76, 96, 100

Bichler (Fickler) 16, 17, 21, 59, 4

Bonanni, F 10, 24, 25

Boyden, D 5, 7, 27, 86

Burney, C 7, 10, 21-2

Eberle, J U 1, 56-7, 86, 90-1, 10, 12

Egger, Fritz 5, 95

Eisei, J P 10, 30.3

English Violet 46-8, 59-61, 94 (Koldiz)

Evelyn, J 14-15

Furhmann, M H 9, 18

Graupner, C 52, 77, 79, 81

Hellner, J G 57, 87, 93, 9

Hindemith, P 69, 72, 99, 101

Hulitzky, T A 57, 87, 93, 13

Janacek, L 68-9

Majer, F 27-9

Mattheson, J 9, 19-20

Meyerbeer 63-4, 82, 102

Milandre, L 10, 36-7, 75, 78, 84

Playford, J 9, 13

Praetorius, M 9, 12

Rosenblum, M 5, 7, 93, 101, 8

Rousseau, J 15

Rust, F W 54, 73, 77, 78

Seiler, E 5, 91, 102

Speer, D 16

Stamitz, J and K 54-5, 73, 75, 79, 81

Storioni, L 98, 14

Stradivari, A 10, 22-3, 7

Sultana 35, 12

Urhan, C 62, 64, 102

Viola d'amore

- construction 10-11, appendix 2

- dimensions 86-7, 94 (Klotz, Koldiz), 7, 14

- makers appendix 2 (86-99)

- music 5, appendix 1 (71-85)

- players appendix 3 (99-102)

- strings 5, 11, 30, 51

- tuning 28-9, 31-2, 36, 37, 42-4, 60-1, 69

Waefelghem, L van 65, 76

Weber, F A 37-48

Weigel, J C 2, 10, 20

Wildener, J H 17

Zoeller, C 7, 65-6, 83

Plate 4: Austria 1673[?] 7/7 wola d' amore by Biehler/Pichler, Hallau, Salzburg (Museum Carolino Augusteum, Salzburg) (See page 16)

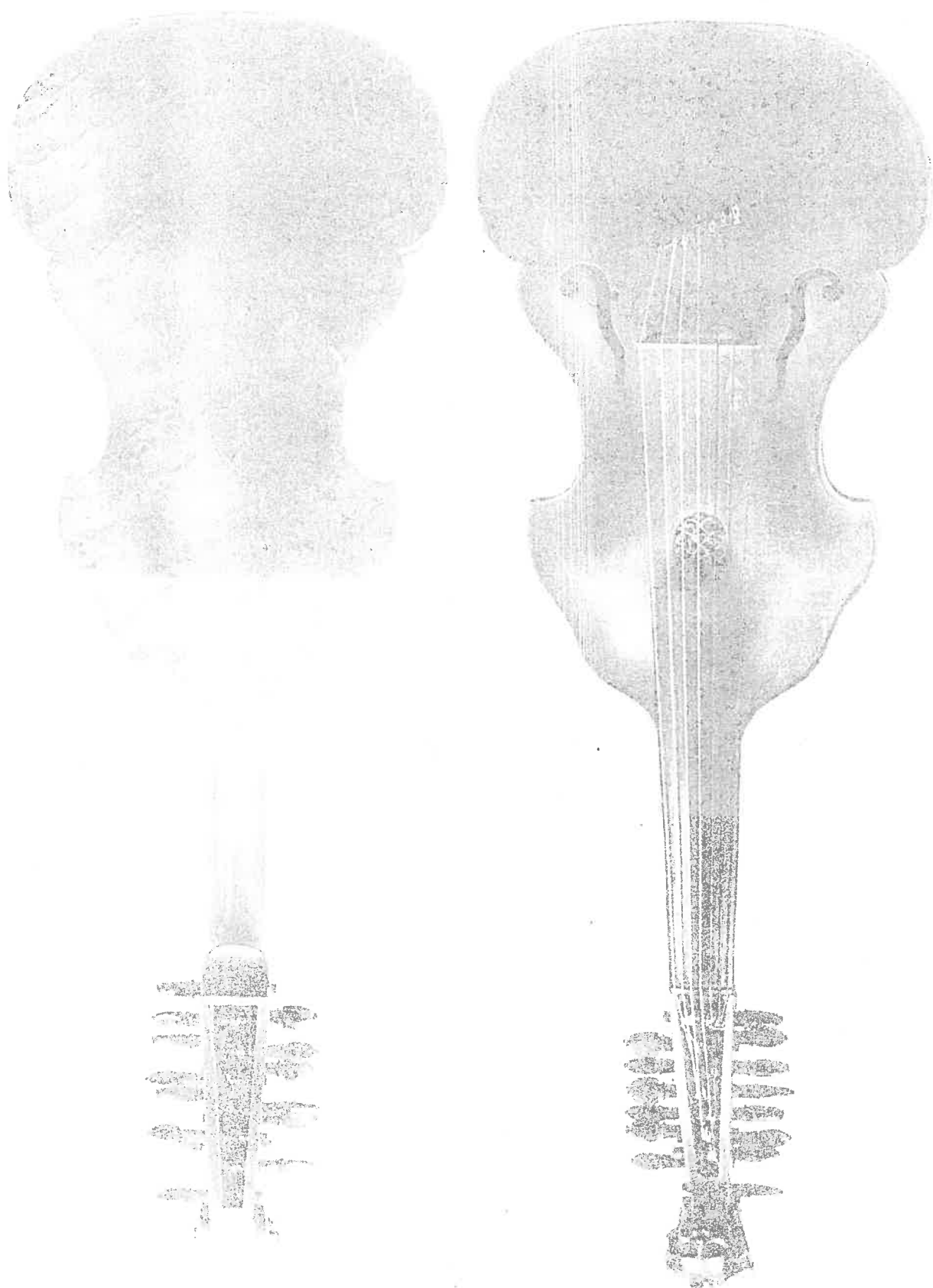
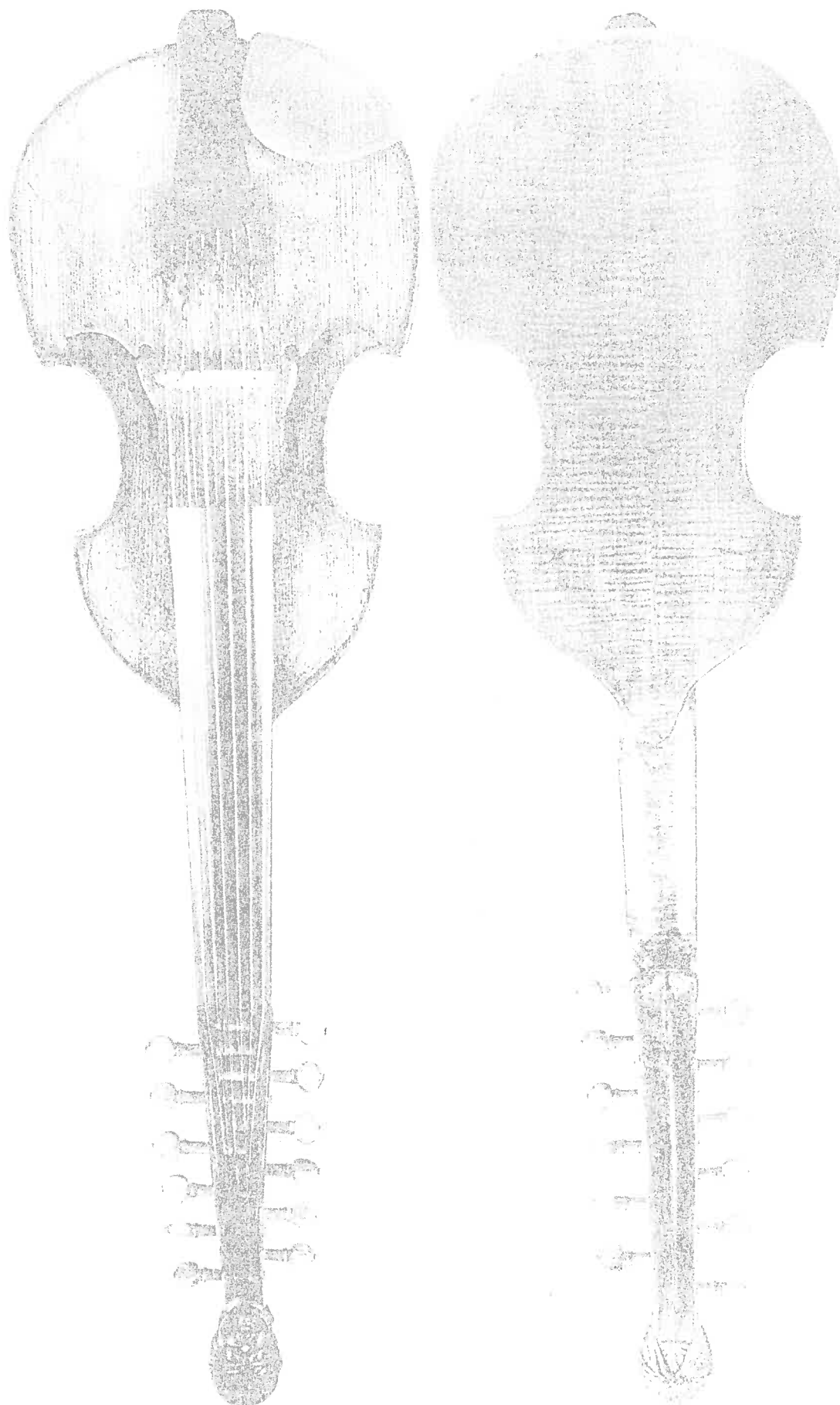


Plate 5: Germany 1714 6/6 viola d'amore by J C Weiss, Halle



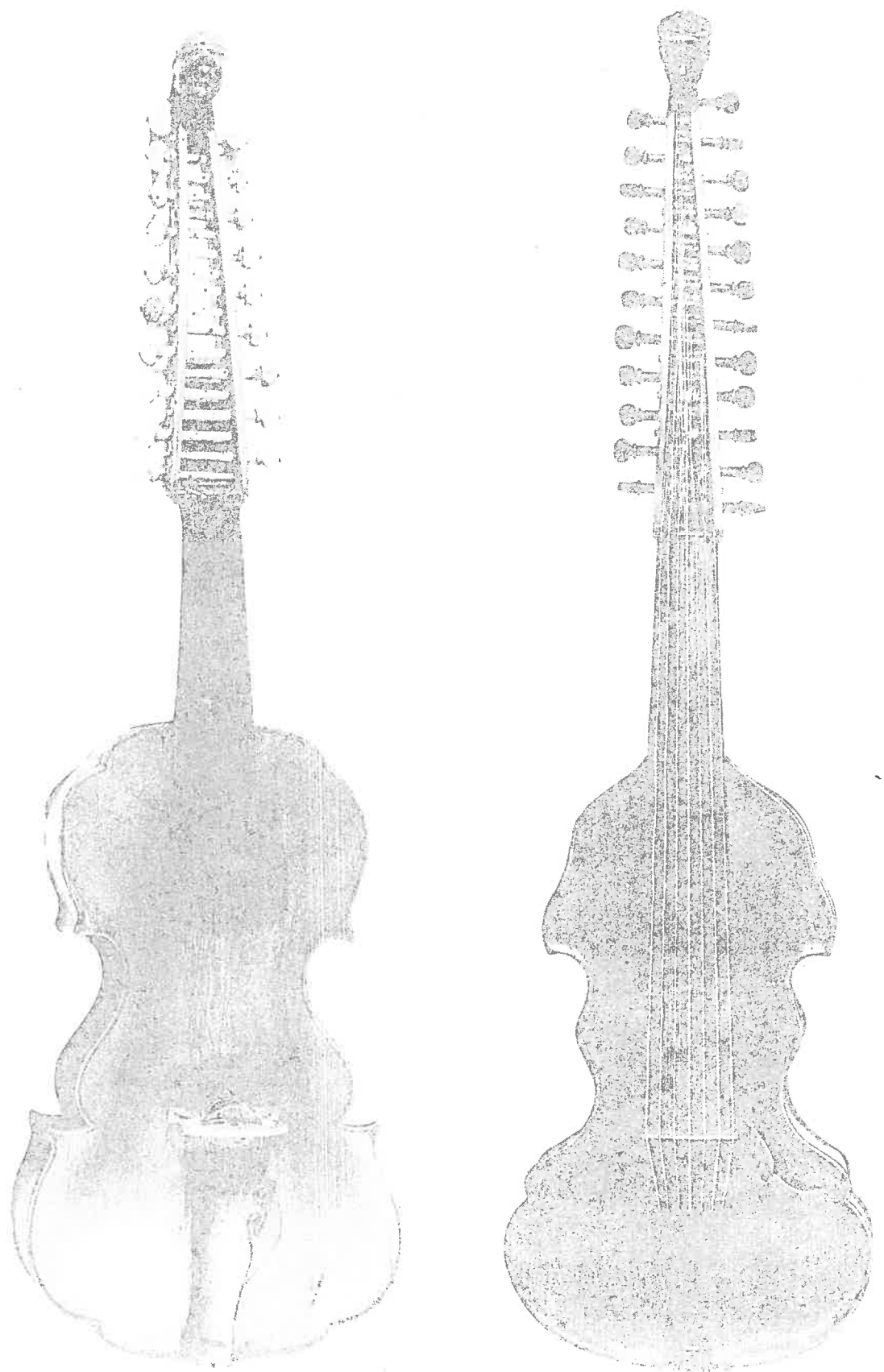


Plate 6: Austria 1727 7/12 English Violet, 91 x 26cm, by Matthias Griesser, Innsbruck (Commune di Bologna)(See page 92); and another EV strung 7/16 c 1727 by an unknown maker (Copenhagen Museum)

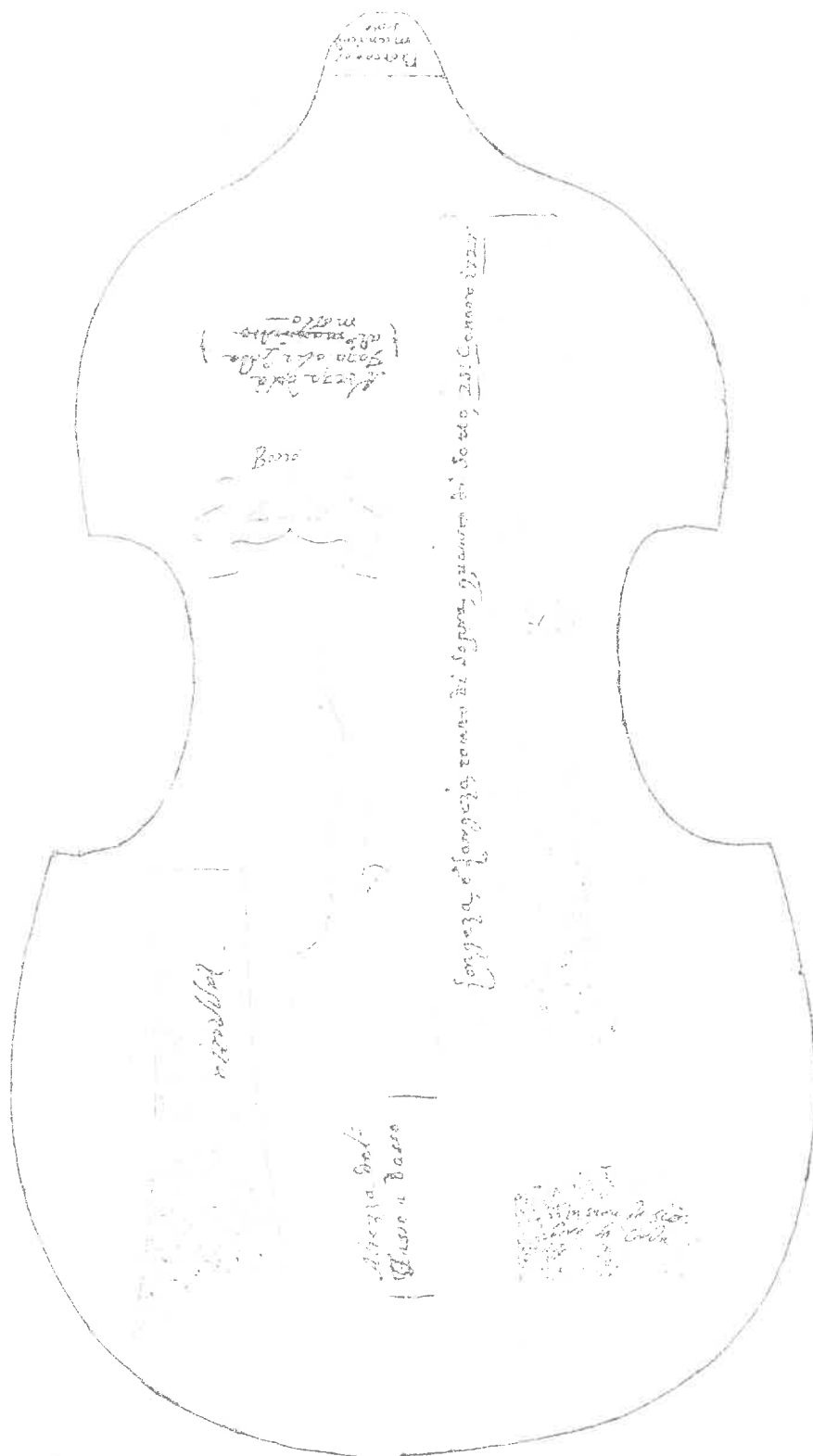


Plate 7: Italy 1727 41 x 18.5/12/23cm outline, with bridge, fingerboard and tailpiece, reduced 50% from viola d'amore plans attributed to Antonio Stradivari. The Cremona Museo Civico labels suggest this was an instrument *“a dodici corde e probabilmente dei figli”* (See page 23)

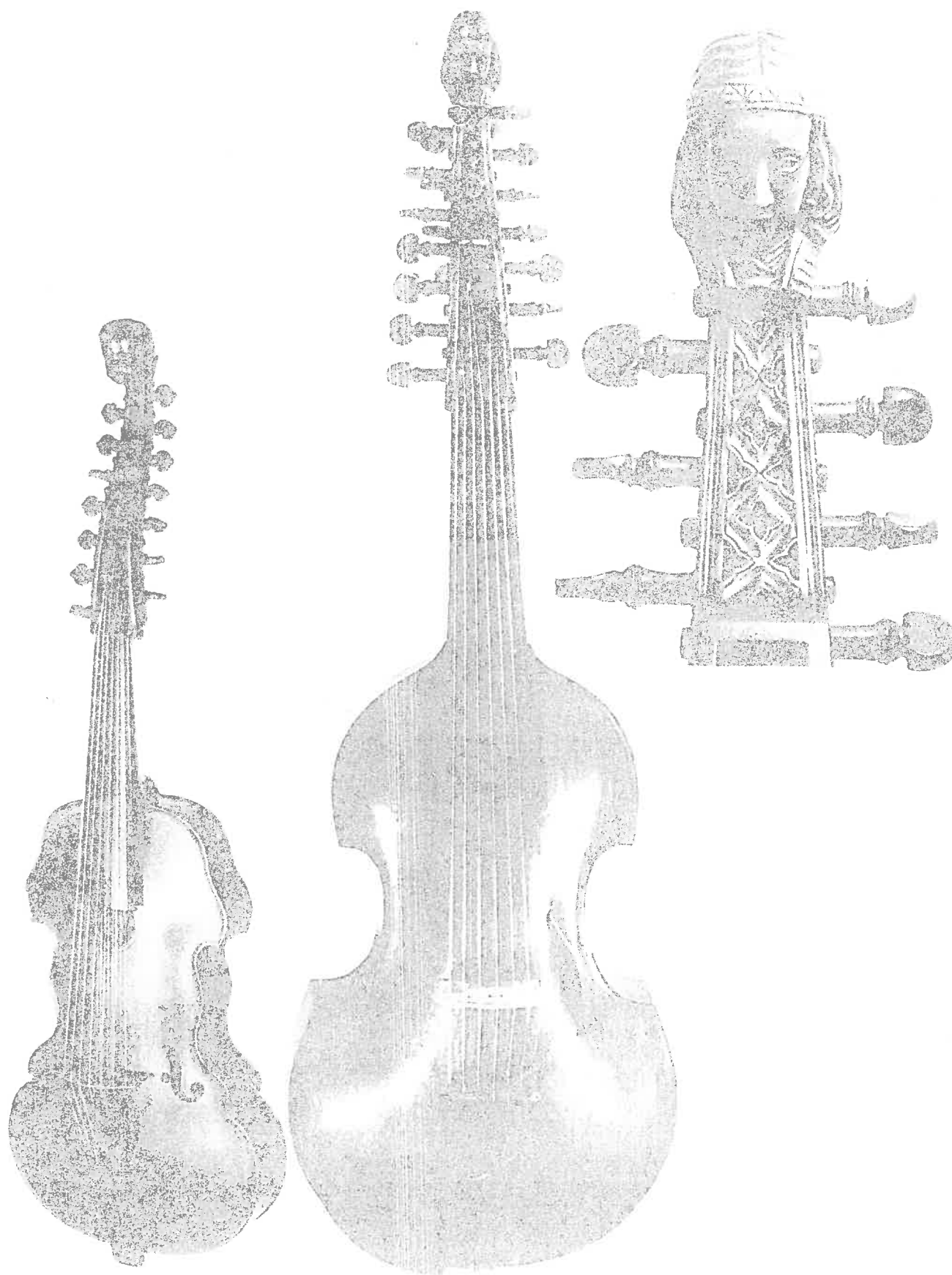


Plate 8: Germany 1730/1 6/6 viola d'amore by Maximilian Zacher, Breslau (Staatliches Institut für Musikforschung, Berlin); and two views of 7/7 viola d'amore by Johann Michael Stirtzer, Breslau 1731 (Property of M. Rosenblum) (See page 99)



Plate 9: Bohemia 1738 (left) and 1740 Two 7/7 violas d'amore by J G Hellmer (Narodni Muzeum, Prague) (See pages 86 and 93)

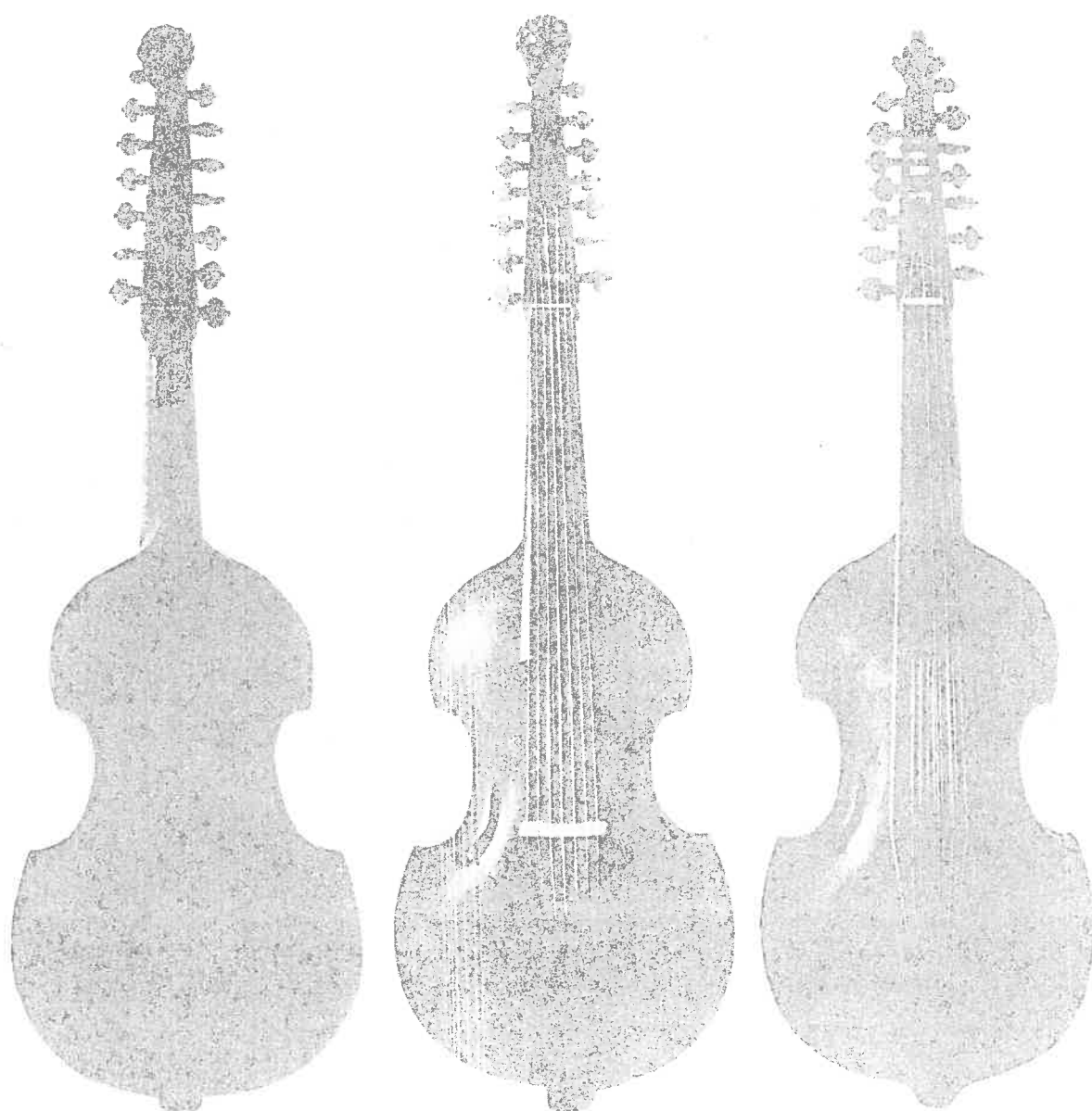


Plate 10: Bohemia 1732 (left) and 1744 Two 7/7 violas d'amore by J U Eberle, Prague (Narodni Muzeum, Prague)/(See pages 86 and 91)

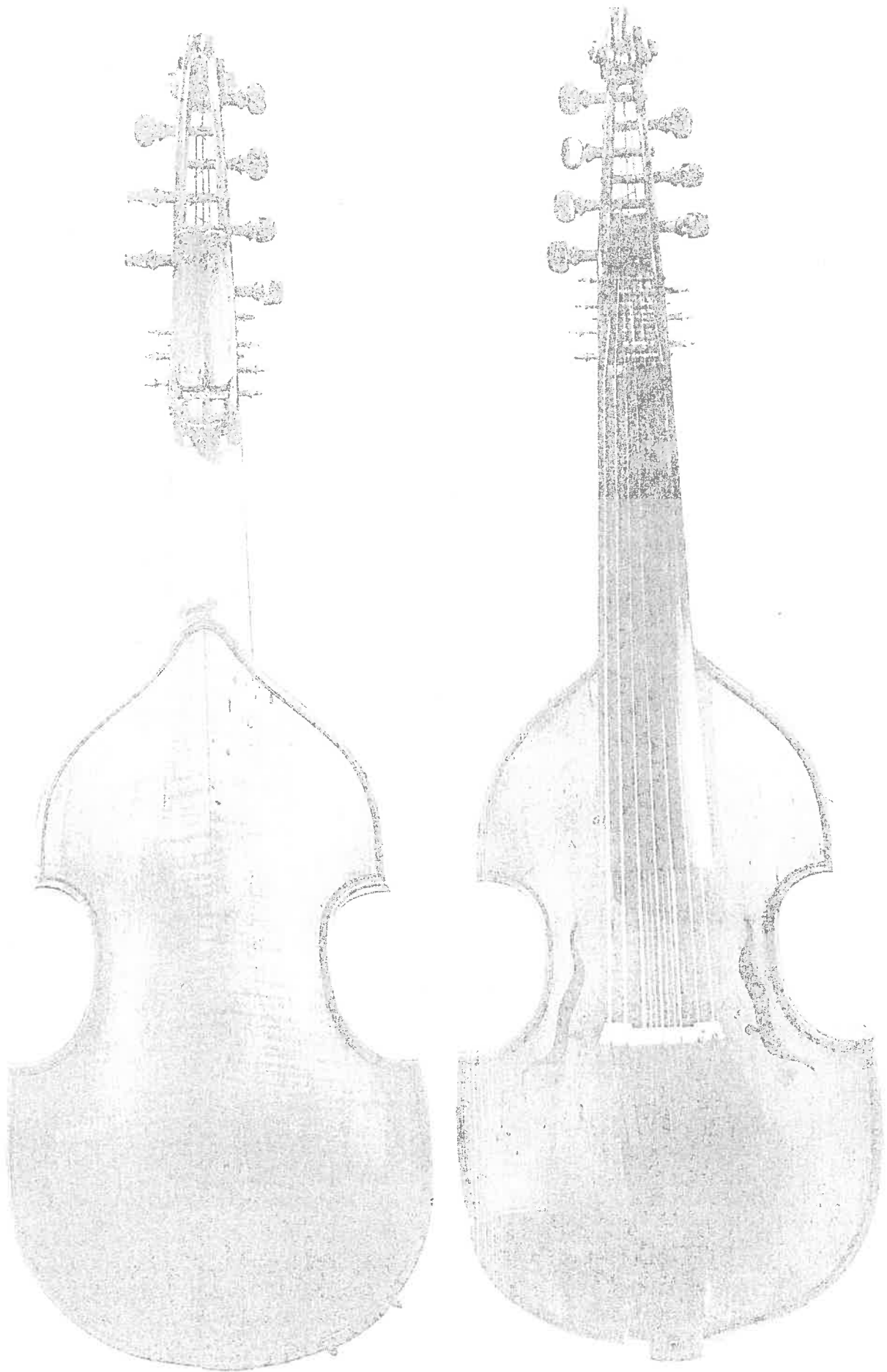


Plate 11: Italy 1753 7/7 viola d'amore by Gasparo Piatellini, Florence

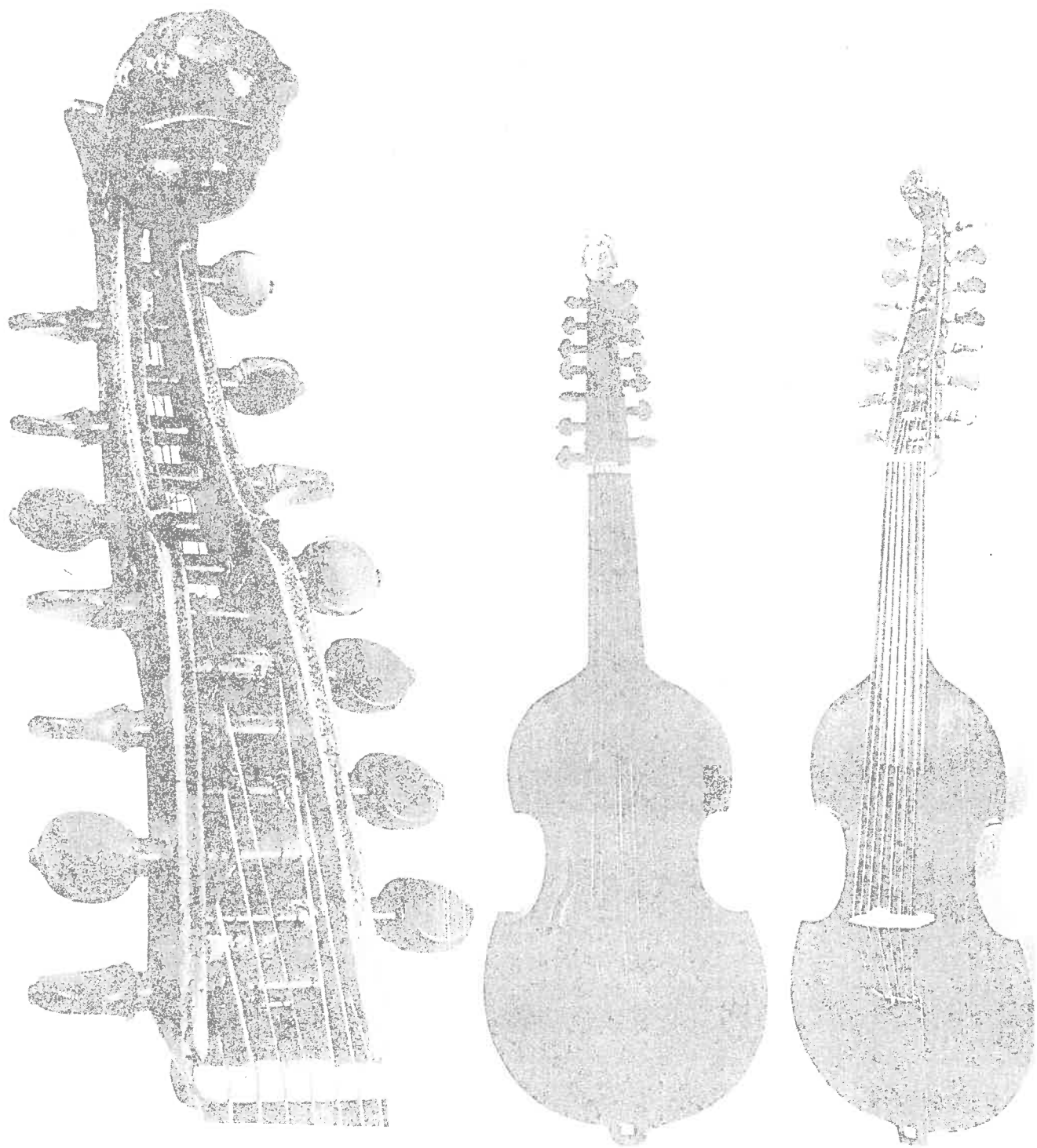


Plate 12: Bohemia 1750 (left), 1758 (2 centre) and Austria 1763 Head of author's 1750 7/7 viola d'amore, and 1758 Narodni Muzeum no.473E, by J U Eberle, Prague (See pages 86 and 91); and 7/7 viola d'amore by Simon Joh. Havelka, Linz (Staatliches Institut für Musikforschung, Berlin) who worked also in Prague (See page 93)



Plate 13: Bohemia 1769 and 1782 (right) 7/7 violas d'amore by Thomas Hulinsky, Prague
(Narodni Muzeum, Prague)(See pages 87 and 93)

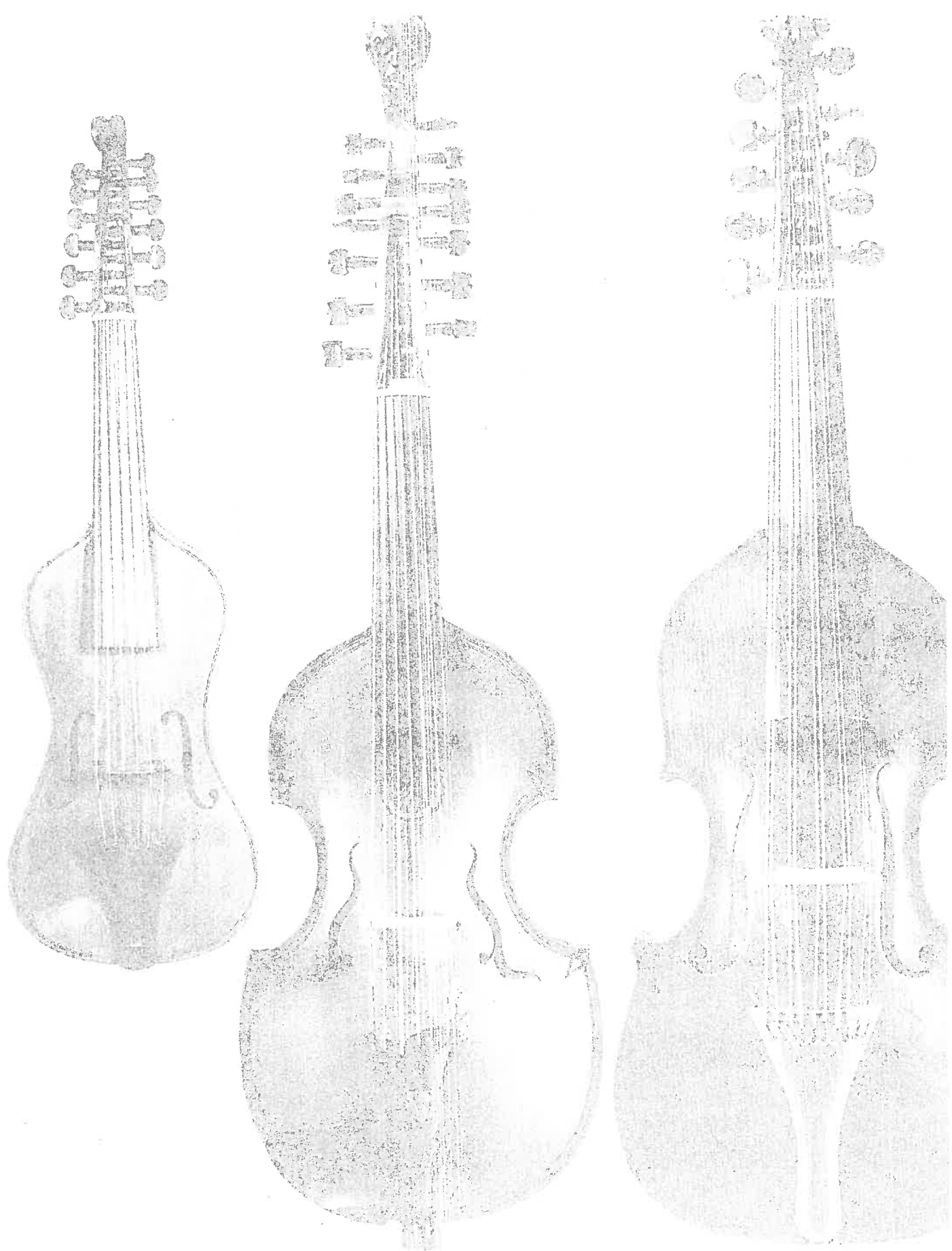


Plate 14: Italy 1783 6/6 viola d'amore by L. Storioni, Cremona (length 69, soundbox 39 x 16.5-13-20.5 wide (from top), string vibrating length 36cm)(Musée Instrumental du Conservatoire National Supérieur de Musique, Paris)(See page 98). Scotland 1786 Sultana by J Ruddiman, Aberdeen (property of H Lock, Guildford, England)(See page 35) London 1919 7/7 viole d'amore by George St George, London, labelled 'The Head is My Portrait' (Property of L H Lock, Haslemere, Surrey)(See page 92)